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Strategic reading for English as a foreign language

Phill Jo

STRATEGIC READING

FOR ENGLISH AS A FOREIGN LANGUAGE

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

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ABSTRACT

As an academic, commercial, technological and scientific language, English has become the most powerful means for communicating with other peoples and connecting individuals to the world. Above all, reading in English is one way to acquire new information in EFL (English as a Foreign Language) situation. Therefore, reading instruction should be paramount among the other language skills. Despite the necessity and importance of spoken English skills, reading skill is even more essential for college students in Korea.

However, there are many difficulties in teaching and learning English because of the lack of appropriate and effective teaching and learning methods. Traditional reading instruction methods need to be changed toward a more interactive and reader-based instruction, based upon meaning. Effective reading strategies should be emphasized and developed. The purpose of this project is to produce an interactive and motivational reading instructional method based on schema theory within a literature-based reading approach, and to provide effective reading strategies for Korean college students.

This project provides the background on English instruction in Korea, and presents a literature review that builds a theoretical foundation for this project. This project also introduces a model of the reading process which incorporates the application of reading strategies, offers a curriculum design which includes six lessons, and explains how to assess the process and the result of reading instruction. A unit is attached that applies the model to specific reading lessons.

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I dedicate this project to my parents, brothers and sisters for their affection and support, so that I could fully concentrate on my studies. To them I offer my deepest respect and love.

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CHAPTER ONE: INTRODUCTION

Background of the Project

With the current expansion of knowledge, many people feel the need to improve their ability to deal with new information effectively. Increased reading efficiency has become necessary to address the flood of information from all over the world. There is too much to read these days and too little time to read every word. Considerable attention has been given to how fast and how correctly the reader can identify key information in reading sources.

Because much of this information is in English, specific attention is paid to learning and teaching English in Korea. The focus on reading skills has led to the hope that students can develop their critical thinking skills. There is thus a tremendous demand for critical literacy involving effective reading skills. This is particularly true in South Korea, a country whose dynamic economy has made global trade a priority.

Over the past fifty years, among the language domains of speaking, listening, reading, and writing, reading has become the main curricular focus in teaching English in Korea. Despite the traditional practice of reading translations throughout the long period of formal schooling, many college students in Korea have not attained reading literacy either for academic or pleasure reading.

Target Teaching Level

Reading is very important and necessary for all college students in Korea. In particular, most college students need to read extensively to further their academic achievement. At the same time, they want to enjoy learning English and wish to be

lifelong learners. In addition, the profusion of personal computers and the development of mass media have made information contact both more frequent and easier for language learners. Above all, most college students need to improve their critical reading skills for a success.

The majority of Korean college students prepare for TOEFL (Test of English as a Foreign Language) or TOEIC (Test of English for International Communication) tests. Most of them have undergone extensive previous English classes, but they often find it difficult to connect their grammatical knowledge to solving grammar problems and to demonstrating their reading comprehension on tests. In fact, many students do not have reading literacy or a strong vocabulary. Many have difficulty reading and feel depressed in English language learning.

The Necessity of Building Appropriate Content/Cultural Schemata

College students are usually highly motivated to read articles both in areas close to their academic majors and in areas that touch their own lives. Teachers should select authentic texts with a high interest level as well as academic relevance. Almost all reading in college demands complex information processing skills. Students need to seek new ideas, evaluate new information, and predict outcomes related to their prior experiences and knowledge.

The Necessity of Understandable Reading Materials

Reading sources from current periodicals, newspapers, or magazines in English are very popular in Korean English classrooms. The contents of these materials typically deal with American society. The stories of newspapers and magazines are far removed

from students' real lives. Students are not familiar with American society and life. Students thus are burdened with such readings. They do not have enough prior knowledge about American society. Unfortunately, because of these unfamiliar subjects, lower level students may lose their interest in reading. They may not take full advantage of reading current periodicals.

Korean students never have many chances to read for enjoyment in the English classroom, or to read to understand American culture. In these situations, the significant problems are both how to improve reading fluently and how to expand the genre of materials that are read.

The Necessity of Pleasure Reading

Above all, extensive reading in a wide range of subjects and types of reading materials can help language learners enjoy reading, even though they cannot understand everything in written text. According to readers' literacy level and interests, they can pick up diverse information in reading. Reading is an individual activity. As they repeat this process, readers gradually develop their critical thinking and become good readers.

The Necessity of Strategic Reading Instruction

To improve the reading literacy of students, teaching methods that include reading comprehension strategies are becoming important to teachers. Extensive reading reinforces reading skills, especially for college-bound students. According to Atwell (1987), those who read more begin to enjoy reading more, read faster, understand more, and thus go on to further reading and further comprehension. When students are familiar

with reading materials and enjoy them, they turn on to reading and can become lifelong learners.

Free voluntary reading is a powerful means of developing language competence. Also, reading materials aloud allows language learners to self-check their pronunciation and hear the words in their own voice. Evidence suggests that extensive pleasure reading can contribute to oral and aural competence as well (Cho & Krashen, 1995).

College students, then, need to develop fluent, rapid, flexible, comprehending, and integrative reading ability in order to accomplish their academic achievement. A central goal of academic reading is to help students develop the reading and thinking strategies needed to read academic texts in their content classes in order to learn new subject matter.

Academic reading demands in-depth comprehension. This special type of reading needs a different type of processing skill than reading for enjoyment or reading for general information. It is necessary to choose the method of reading according to the kind of materials students read.

There are certain anticipated problems in applying diverse teaching methods to my classrooms. In Korea, large class sizes keep the teacher from interacting with individual students. Another important problem is how to accommodate the different proficiency levels of the students. Furthermore, another challenge is how to motivate them to read continuously by themselves. I will try to fit different reading strategies into my classroom.

I hope that language learning will become an enjoyable, natural process, and that my students will become learners accustomed to the culture of another language. Also, I want them to relate language learning to their real lives, not as a domain separate from their daily living and thinking.

The Purpose of the Project

The purpose of this project is to seek out extensive reading strategies and incorporate these into a sample unit of instruction. Through integrative learning activities and teaching methods, I wish to help students develop fluent reading literacy. Also, to satisfy their academic and vocational needs, I would like to teach both advanced reading and study skills to college students.

The Content of the Project

This project features an interactive reading process based on schema theory. It also provides lots of reading strategies. With a literature-based approach, this project emphasizes cultural aspects in learning English.

This project is consisted of five chapters. Chapter One describes the background of teaching and learning English in Korea. Chapter Two provides a theoretical framework which contains key ideas such as the reading process, schema theory, reading strategies, literature-based reading, and cultural aspects in reading. Chapter Three describes the categorization of reading strategies and reading process. Chapter Four incorporates reading strategies with a sample curriculum containing a unit of six lessons. Chapter Five explains reading assessment.

The Significance of the Project

Second language learning is a challenge in culture, thought, customs, and beliefs. The primary way to learn a foreign language is to go and live in the country of the target language. Another way might be to read extensively and freely for pleasure in the target language. This project is intended to teach the target language through reading. This project will offer diverse reading strategies to improve the reading comprehension of college students.

Successful extensive reading will provide the bridge to reading enjoyment in English. This project offers strategies that can serve as an impetus to second language reading. Students and language teachers can use those strategies in the college classrooms of Korea. I hope that this project will be helpful for English teachers and college students in Korea.

CHAPTER TWO: REVIEW OF LITERATURE

The Reading Process

Reading is one of the most important tasks faced by students in learning English. Reading has been considered a continual interaction of identification and interpretation skills to reconstruct the meaning. The reader identifies new information and interacts with the printed message. Reading is an active thinking process which occurs between thought and language (Cohen, 1990). Reading process is a transaction between reader and author (Vacca, Vacca, & Gove, 1987).

Because reading is an individual process, reading instruction demands in-depth understanding about the reader, the text, and reading strategies in order to facilitate reading comprehension.

Skillful reading comprehension depends on the continuous interaction of related perceptual, linguistic, cognitive knowledge and knowledge of the world (Clarke & Silberstein, 1977). In reading, important are internal factors such as automaticity, attention and memory capacities, and external factors including syntactic construction, lexical ambiguity, strategies, and individual differences. These variables affect reading speed and comprehension.

Readers first identify visual information on the printed page. They recognize individual letters, syllables, words and phrases. They translate them, correspond sounds to phonemes, and infer lexical meanings. They also use non-visual information. They activate exact, detailed, sequential perception; familiarity with the subject matter; some general ability to integrate contextual information; and inferences (Goodman, 1967).

As continuous and constructive reading activity proceeds, the mind gets meaning from what the eyes see on the page. The steady accumulation and synthesis of more complex reading activities can develop reading fluency. Through repeated practice, the readers catch details more rapidly, and develop automaticity (Huey, 1968).

The goal of reading instruction should then be to provide students with a plethora of effective approaches to texts. This can help students define strategies for reading, enhance conceptual readiness, and provide students with strategies that enable them to cope with difficult syntax, vocabulary, and organizational structure.

Reading Components

First, readers acquire sound-symbol correspondences, and develop decoding skills. Hayes and Tierney (1982) show that advanced non-native readers use both phonological and graphic processing. Cognitive psychologists consider automatic recognition skills as central processes in fluent reading. Automatic and perceptual identification skills play a pivotal role in reading (McLaughlin, 1990). Automaticity focuses on the features of letter and word levels, and lexical access skills. Automaticity allows readers to understand the text without necessarily being conscious of their cognitive processes (Adams, 1990).

When readers have syntactic knowledge, automaticity occurs naturally in reading; it is crucial to comprehension. Syntactic information shows the grammatical relationships within sentence patterns. The understanding of language structure supports reading comprehension (Barnett, 1986).

Another important factor in reading is vocabulary. Second language learners need to know at least 2000 ~ 7000 words to read fluently (Nation, 1990). However, many EFL (English as a Foreign Language) and ESL (English as a Second Language) students suffer from an insufficient vocabulary in reading. Vocabulary recognition of readers is a determinant of reading speed and accuracy.

Roller (1990) shows that the relation of formal (organization of the text) and content schemata plays an important role in reading comprehension. As will be seen in the next section, the schemata of readers affects reading comprehension of the text. According to a study by Carrell (1984a), more specific logical reading patterns of organization improve the capacity to memorize. Many researchers show that prior knowledge of text-related information and cultural understanding strongly influence reading comprehension (Carrell, 1984c; Pritchard, 1990).

Other important component skills for reading are those of synthesis and evaluation (Grabe, 1991). When readers choose a text, they evaluate the text and synthesize it with other information, using their own background knowledge and strategies. Text evaluation depends on reading comprehension, formal and content schemata, knowledge background and prior expectations.

A critical component for skilled reading is the self-regulation of cognition, called metacognition and monitoring skills (Baker & Brown, 1984a). Metacognitive knowledge includes recognition of patterns of structure and organization as well as the use of appropriate task- and self-management strategies. Skilled readers plan ahead, test self-

comprehension and monitor the awareness of problems with information in texts, and control and combine effective skill-level strategies.

Reading instruction models are divided into two approaches: a skill-based model and a strategy-based model. The skill-based model focuses on pieces of language, building from the smallest units of language such as sounds to larger units such as words and phrases, or on breaking down the larger segments of language into individual units (Fries, 1963). In this model, great emphasis is placed on the mastery of sound-symbol relationships. Learners are taught to master basic phonics and letter-word recognition, which they can use independently to glean meaning from print (Jones, 1979).

In contrast, most sociolinguists and psycholinguists emphasize the development of strategies for getting meaning from connected text. In the strategy-based model, the primary focus is on comprehension. Reading comprehension involves an interrelationship of semantics, syntax, and graphophonics (Holdaway, 1979).

Fluent readers use both models. Fluent reading is rapid, purposeful, interactive, comprehending, flexible, and gradually developing (Grabe, 1988). A fluent reader adjusts the reading speed, making connections and inferences. The reader has a purpose for reading, whether it be for entertainment, information, or research. Reading for a purpose provides motivation. The reader combines information from his or her background knowledge with information from the printed page. Reading is also interactive in the sense that many skills work together simultaneously in the process. The reader employs a range of strategies to read efficiently. Fluent reading is the product of long-term effort and gradual improvement.

Learning to read is the acquisition of a large set of skills. The methods of reading instruction are divided into three major categories: synthetic approaches, analytic approaches, or a combination of these two (Thonis, 1981). In general, most of the reading models are bottom-up, top-down, or interactive. The major distinction between top-down, bottom-up, and interactive reading models is the emphasis placed on text-based and reader-based variables. Text-based variables include items such vocabulary, syntax, and grammatical structure. Reader-based variables involve the reader's background knowledge of the world and texts, cognitive development, strategy use, interest, and purpose in reading (Barnett, 1989).

Bottom-Up Reading Process

Bottom-up skills concentrate on the written text. As a decoding process, readers recognize each word and use sound-letter cues to construct the meaning in a text (Carrell, 1988a). According to this model, reading comprehension begins by processing the smallest linguistic unit (phoneme), and working toward larger units such as syllables, words, phrases, and sentences. Bottom-up processes mainly relate to vocabulary, syntax, and grammatical structure (Barnett, 1989).

Audiolingual instruction in the 1960s and 1970s was based on this bottom-up reading process, a method that emphasizes skills and texts.

Top-Down Reading Process

Top-down process is a reader-driven model. Readers' cognition, strategy use, interests and purpose for reading are important. The readers bring their background knowledge of the world and texts based on syntax and semantics (Barnett, 1989;

Omaggio Hadley, 1979; Goodman, 1967). Meaning is determined by the reader. Unlike bottom-up activity, the reader is concerned with meaning rather than with individual words.

Goodman (1985) proposed that reading is not primarily a process of picking up information from the page in a letter-by-letter, word-by-word manner. Reading is a selective process. Goodman (1967) defined the reading process as a "psycholinguistic guessing game." Readers brings to the text experiences, selecting the most productive cues to produce appropriate guesses. This guessing skill is considered the ability to predict what will come next on the basis of what the reader has already read. Reading is an imprecise and "hypothesis-driven" process.

Interactive Reading Process

The interactive approach involves both bottom-up and top-down processing. It involves the intensive interaction that occurs between the reader and the text (Grabe, 1991; Bernhardt, 1991). When readers process textual information, an interaction takes place and impacts comprehension. The reader constructs meaning interactively from the text information and from the prior available knowledge (Barnett, 1989).

The interactive approach involves the interaction of reading component skills. According to this approach, reading includes automatic identification skills and higher-level comprehension and interpretation skills (Carrell, 1988c, 1989; Eskey, 1986). Supporting this approach, Coady (1979) argues that the reading process requires three components: process strategies, background knowledge, and conceptual abilities. Beginning readers focus on process strategies such as word identification. In contrast,

more proficient readers shift attention to more abstract conceptual abilities and make better use of background knowledge, using only as much textual information as needed for confirming and predicting the information in the text.

The reader's background knowledge interacts with conceptual abilities and processing strategies. Conceptual ability refers to general intellectual capacity. Processing strategies, on the other hand, include syntactic information, lexical meaning, and contextual meaning (Coady, 1979; Carrell & Eisterhold, 1988). Successful interaction among background knowledge, conceptual abilities, and processing strategies keeps a reader interested in the material in spite of its structural complexity (Coady, 1979). Eskey's interactive model (1986) stresses the need for holding on to the bottom-up skills.

Bernhardt's second language constructive model (1986) is similar to a psycholinguistic model, differing in the inclusion of metacognition. The reader recognizes words and syntactic features, brings prior knowledge to the text, links the elements together, and thinks about how the reading process is working (Barnett, 1989).

So, reading activity is accomplished by readers' bottom-up skill, top-down skill, and metacognition about reading process. Reading skills are developed from bottom level to top-down level and the ability to read is improved gradually through interaction with the language.

Schema Theory

An important element of top-down and interactive models is the role of the reader and what he or she brings to the text by way of experience, knowledge, and expectations.

The previously acquired knowledge structures are called schemata (Adams & Collins, 1979; Rumelhart, 1980). More fluent readers reconstruct meaning based on their background knowledge. The role of background knowledge is significant to schema theory (Rumelhart, 1980). Schema theory describes how prior knowledge is integrated in memory and used in higher-level comprehension processes (Bartlett, 1932; Anderson & Pearson, 1988).

Coady (1979) suggests that background knowledge may be able to compensate for certain syntactic deficiencies. He states, "interests and background knowledge enable the students to comprehend at a reasonable rate and keep them involved in the material in spite of its syntactic difficulty" (p. 12). According to Coady, background knowledge arouses reader motivation, enabling syntactic issues to be overcome.

According to Markham and Latham (1987), comprehension does not depend on the context, but rather on the personal information, or background knowledge brought to the text by certain readers. Even though a passage, a story, or even a grammatical exercise has a context, this does not necessarily imply that the reader is able to comprehend the context supplied. Context is the circumstance, environment, and setting created by the author of a text or an exercise, whereas background knowledge is the circumstance brought to the text or task by the reader (Carrell, 1983). Prereading activities allow the reader to build and retrieve appropriate schemata from memory to aid in the comprehension of a text (Moore, Readence, & Rickelman, 1989).

In schema theory, "every input is mapped against existing schema and all aspects of schema must be compatible with the input information" (Carrell & Eisterhold, 1988, p.

76). Therefore, the process of interpretation is guided by the schema of readers. This process involves a set of both bottom-up and top-down skills.

There are two types of schemata: formal and content schemata (Kitao, 1989). In addition to these schemata, readers use strategies for activating relevant schemata they already have as well as for constructing a general sense of the ideas in the text. One might consider knowledge of strategies to be a third schemata

Conceptual knowledge (content schemata), text-structure knowledge (formal schemata), and knowledge about text-processing strategies (strategic schemata) are the foundation for successful construction of meaning. This will be discussed in next reading comprehension strategies. Formal schemata can also include language structures, vocabulary, and grammar.

Content Schemata

Content schema is background knowledge about the content area of a text. For the most part, the knowledge of the world needed to comprehend text can be called content knowledge. Content schema plays a major role in students' reading comprehension and activates the ability to recall information from a text.

Carrell and Eisterhold (1988) found that if the reader does not have the relevant content schema, the reader fails to utilize bottom-up skills and to understand meaning. Readers should have the appropriate schemata and activate them during text processing. Although readers may have the appropriate schema, if the writer does not provide sufficient clues in the text, readers may fail to construct meaning.

Eskey (1986) observes that for readers to understand what they read, they must access the writer's assumptions about the subject and the world. Accordingly, teachers should activate students' content schemata properly and then have students predict or infer from reading material.

Research shows that content schemata can be developed through vocabulary activities and read-reread activities. Alderson and Urquhart (1988) also found a discipline-specific effect in reading comprehension. According to them, "Students from a particular discipline would perform better on tests based on texts taken from their own subject discipline than reading text in a unfamiliar content area" (p. 174).

Second language readers often lack the appropriate content schema and the specific cultural background knowledge necessary for comprehension. Content knowledge is based on one's own cultural perspective. Johnson (1982) shows that the implicit cultural content knowledge presupposed by a text interacts with the reader's own cultural background knowledge of content. Johnson (1982) suggests that a familiar topic is better recalled by ESL readers than an unfamiliar topic.

Fries (1963) studied the significance of the social-cultural level in reading comprehension. Social-cultural meaning relates to culture-specific schemata. According to Rivers and Temperley (1978), differences in values and attitudes are major problems for second language learning because readers interpret the language based on their own culture-specific values. The connection between culture and language should be emphasized in order for the reader to understand the meaning of a text.

Barnett (1989) says, "Cultural content must be taught" (p. 45). Cultural content can be taught through illustrations, titles, and prereading activities such as discussion, vocabulary work, and brainstorming. Rivers and Temperley (1978) have emphasized the importance of explaining culturally loaded terms, using illustrations with reading passages. This makes the comprehension task easier by providing culturally specific information and building background knowledge.

Formal Schemata

Formal schemata, are considered text knowledge that refers to the organizational forms and rhetorical structures about sentence level of written text. It includes knowledge of different text types and genres, such as fables, short stories, scientific texts, newspaper articles, poetry, and so forth.

The format and organization of a text are factors that make a text easy or difficult for students to understand. Comprehension is an interactive process between the reader's knowledge and the text. A text provides directions for readers on how they should retrieve or construct meaning on their own (Diaz-Rico & Weed, 1995).

Formal schemata facilitate a reader's encoding, retention, and retrieval of information. Thus identifying the rhetorical organization of a text is important in the reading comprehension process. Carrell (1984b) indicates different types of organization which affect reading comprehension.

There are five basic types of expository organization: collection (list), description (attribution), causation (cause and effect), problem/solution, and comparison (contrast). Each of these types requires a different schema of ways writers organize and readers

understand topics (Meyer & Freedle, 1984). They concluded that highly organized texts are easier to recall than more loosely organized ones for both L1 and L2 readers. Good readers use the same overall structure of a text in organizing their recall (Meyer, Brandt & Bluth, 1980).

According to Burtoff (1983), typical rhetorical patterns are attributed to various native language and culture backgrounds. The difference between the writing systems and rhetorical structures of the native language (L1) and the target language (L2) may be another factor that influences reading. Therefore, teachers should present the text so as to encourage students to use schemata to enhance their reading experiences.

Text-structure knowledge helps a reader to see relations between ideas, including hierarchical relationships between main ideas and details. Text structures facilitate recall better (Carrell, 1984b). Therefore, students should work actively at developing text-structure knowledge by using strategies such as finding organizational signals, constructing a mental outline, and mapping ideas in the text.

Linguistic Schemata

Although vast energy has been spent to schematic grammatical and lexical knowledge for the purpose of second language acquisition, the composite of the knowledge in the mind of the ESL/EFL students has never been considered as a schema or schemata. Yet this background knowledge of previously attained linguistic proficiency is a prerequisite for subsequent knowledge acquisition.

Linguistic schemata include language structures, vocabulary, grammar, level of register (Stanovich, 1990). Word levels describe lexical access skills of readers. Lexical

access is a necessary skill for reading comprehension. However, research shows that lexical access skills during reading does not make use of contextual resources if readers do not have syntactic knowledge (Stanovich, 1990). Knowledge of structure has an important facilitative effect on reading comprehension (Garnham, 1985). Skilled readers take advantage of lexical schemata as well as knowledge of language structure.

Therefore, it is important that teachers know as much as possible about content, cultural, formal, and linguistic backgrounds of students. Reading instruction first should consider readers' schemata and develop them for fluent reading because these schemata influence reading comprehension.

Reading Comprehension Strategies

Reading comprehension is a process whereby a message intended by the writer is recognized by the reader (Rumelhart, 1980; Thorndyke, 1977). Successful reading comprehension depends on readers' ability to access background knowledge, and the ability to recognize and use the rhetorical structure of the text, but also their ability to monitor what they understand and to take appropriate and efficient strategic action (Brown, 1978).

Readers use useful cues to make sense of what they read (Langer, 1982). The reader constructs a framework for understanding, monitors understanding, and takes another action when necessary (Brown, 1978). This is called as making use of reading strategies.

Good readers monitor their comprehension and are aware of the strategies they use. They evaluate information with respect to its relevance to the overall structure of a

paragraph and use context together with the topic to make predictions (Langer, 1982). Specifically, effective readers adjust their strategies flexibly to the type of text they read and to the purpose (Smith, 1967; Strang & Rogers, 1965).

Reading ability in a second language is largely a function of proficiency (Clarke, 1979; Cziko, 1980; MacNamara, 1970). Language proficiency moves from lower level letter-word skills to higher level cognition skills. As language proficiency develops, linguistic cues can be used more efficiently, and predictions and other cognitive processes operate more smoothly. Cognitive strategies are applied throughout the process (Brock, 1986).

Reading comprehension may fail for a number of reasons: lack of interest, lack of concentration, failure to understand a word, a sentence, or relationships among sentences, or failure to understand how information fits together. Some of the reading strategies following in this paper may be used by students themselves, while others require intervention by a facilitator or teacher either initially to introduce the strategy or constantly to reinforce key ideas.

Metacognitive Strategies

According to Flavell's definition (1981), metacognition is knowledge or cognition that regulates any aspect of cognitive endeavor. This refers to cognition about our own thinking and learning. Effective readers are aware of control over their cognitive activities (Baker & Brown, 1984b) and are able to manipulate these skills (Alvermann & Ratekin, 1982; Gambrell & Heathington, 1981). Metacognition includes the self-regulatory mechanisms that help readers judge whether they have understood what they

have read (Markman, 1981). Self-awareness is a prerequisite for self-regulation, which is the ability to monitor and check one's own cognitive activities while reading (Baker & Brown, 1984a).

Baker and Brown (1984a) point out that metacognition helps readers to regulate learning activities, monitor comprehension, and determine what kind of strategic action to take and when to take it. Metacognitive skills, according to Baker and Brown (1984a) include the following: clarifying the purpose of reading, identifying the important aspects of a message, focusing attention on the major content rather than trivia, and monitoring activities to determine whether comprehension is occurring.

Metacognitive strategies help learners to regulate their reading process, plan, monitor comprehension or production, and evaluate their progress. O' Malley and Chamot (1994) suggest that metacognitive strategies refer to learners' global planning of their study, preparation and monitoring of tasks, and evaluation of performance. Therefore, metacognitive strategies can be applied to different types of learning tasks, whereas cognitive strategies are more directly related to a specific task and learning objectives (Oxford, 1990).

Once students evaluate reading processes and assess their own reading knowledge, conscious attention is paid to the reading process to make language automatic. Conscious readers use diverse strategies such as skimming, scanning, guessing and predicting in both reading for pleasure and intensive reading for details (Grellet, 1981). In the process of monitoring, learners identify a problem, and make

some sort of decision about the nature and seriousness of the problem. The more specific the learner is in self-evaluating, the more accurate the evaluation (Oskarsson, 1989).

Planning Strategies

Wenden (1986) identified several planning strategies which students use. Students may assess their needs and preferences and choose what they want to learn and how they should learn a language. This choice may be dependent upon the student's beliefs of how language is to be learned (Hosenfeld, 1977; Wenden, 1986). Readers can choose how to use resources by prioritizing the aspects of language that they want to learn. By choosing and prioritizing, students set their own reading goals. Finally, readers may plan what their reading strategies should be and change them if they are not successful.

Memory Strategies

Memory plays an important role in reading comprehension. Most tests of reading comprehension require memory skills. Comprehensibility and recallability are highly correlated in memory (Bransford & Johnson, 1972). Reading ability is affected both by how texts are comprehended, and how the information contained in texts is recalled (Rumelhart, 1977; Bernhardt, 1986).

Good memory entails prior experience, availability of meaningful associations, and efficient encoding and retrieval strategies. Yorio (1972) indicates that memory as a "triple process" that involves recalling syntactic cues, making associations, and predicting future cues. These enable readers to remember earlier textual information, predict what is coming, and connect phrase and sentence meanings. Phonetic, visual, and

semantic knowledge, auditory images, action, sensation, association, and grouping can be used rapidly to retrieve the needed information. Memory strategies associate new language information with familiar concepts already memorized.

Cognitive Strategies

Cognitive strategies are more directly related to individual learning tasks and entail direct manipulation or transformation of the learning materials (Brown & Palincsar, 1982). Cognitive strategies include direct analysis, transformation, or synthesis of reading materials. The fundamental cognitive acts control and manage information. Therefore, cognitive strategies involve planning, practicing, utilizing situations, monitoring or evaluating to manage information during the reading process. According to Oxford's (1990) classification, cognitive strategies include practicing, receiving and sending messages, analyzing information, and creating structure for input and output. To construct all input into manageable knowledge, readers can use note taking, summarizing, highlighting, and skimming or scanning strategies with their reading.

Into, Through, and Beyond Strategies

The reading process can be divided into three stages: before, during, and after the reading (Cooper, 1984). The teacher first needs to explain and justify a reading text. In a "before reading" stage, the content is introduced briefly. Key vocabulary is previewed and some key illustrations may be highlighted. Learners are invited to predict the story from diverse clues. This step is intended to use motivational strategies of readers.

As prereading activities, Oxford (1990) indicates the following: accessing prior knowledge, asking questions based on the title, semantic mapping, making predictions based on previewing, identifying the text structure, skimming for the general idea, reading the introduction and conclusion, and writing a summary of the article based on previewing.

Efficient comprehension requires readers to relate the material to their background knowledge. Prereading activities activate readers' prior knowledge relevant to understanding the new text (Mayer, 1984) and establish a purpose for reading (Anderson, 1985). Prereading activities make the reading task easier and more enjoyable (Hansen, 1981) and are also motivational devices for extensive reading (Taglieber, Johnson, & Yarbrough, 1988). Additional reading will result in a better grasp of the language.

Hudson (1982) showed that advanced readers had less trouble using their background knowledge than did beginning and intermediate readers. Advanced readers focused on predicting the content of the passage. Prereading activities are helpful to less proficient readers to override their linguistic limitations.

"During reading" is the time when readers engage in the actual text. The teacher takes time to show the pictures in the text and to mediate the language of the text to facilitate comprehension. This may include an occasional pause for dramatic effect, to highlight new words or concepts, or to check for comprehension. "During reading" includes the following activities: skipping unknown words, guessing from context,

predicting the main idea of each paragraph, glossing, responding while reading, relating glosses back to the text structure, and drawing pictures to show what is in the mind.

The "after reading" stage is the time for reflection and discussion. To encourage spontaneous reactions about reading, summary and question/answer activities are followed. After-reading strategies include revisiting prereading expectations, reviewing notes, glosses, text markings, making an outline, chart, map, or diagram of the organization of the text, rephrasing what the author is saying, relating the text to personal experience, responding to the text, or critiquing it.

Previewing

Previewing related to cognitive theories increases readers' comprehension and enjoyment of what they read by facilitating to familiarization with the basic content and organization of the text. Readers identify the text structure and activate relevant prior knowledge (Graves & Graves, 1994).

Previews include vocabulary instruction for a difficult selection with less competent and confident readers (Graves, Prenn, & Cooke, 1985). For some stories, a brief preview including information such as a list of characters, the most interesting part of the plot, and some directions for reading may be appropriate and helpful.

According to Stanovich's (1980) interactive-compensatory model, previews provide readers with top-down semantic and structural information before reading, which can compensate for information they may not have acquired from their bottom-up processing of the text. McCormick (1989) suggests that previews are helpful because the questions or directions in previews imply what is significant and can elicit predictions.

Through previewing, readers can survey important titles and subtitles, introduction or first paragraph, section headings, material emphasized typographically, summary or last paragraph, and end-of-chapter material such as study questions and vocabulary lists. Titles of the text help make the processing of the text more meaningful and activate background knowledge of readers (Bransford & Johnson, 1972).

Predicting

On the basis of self-reports, Hosenfeld (1977) noted that successful L2 readers kept the meaning of a passage in mind to predict further meaning. When the topic is provided, it can serve as a source for generating appropriate predictions of meaning and assist in clarifying ambiguous points in the text.

Skimming

Skimming is usually defined as a quick, superficial reading of a text in order to get the gist of it. It is used to get the clues on the main ideas, divisions, points or steps in an argument (Barnett, 1989; Grellet, 1981; Hosenfeld et al., 1981). Readers can use skimming skills while they read the first sentence of each main paragraph in the body of a text as a way to get an overview of the information. It is most useful with shorter texts, such as an article or a chapter (Anderson, 1985).

Making Questions

The question step of SQ3R (Survey, Question, Read, Recite, Review) techniques advises students to turn chapter subheadings into questions (Robinson, 1946).

Self-questioning can help motivate a reader, "arousing interest and directing the reader's attention, especially under adverse conditions such as reading a lengthy or uninteresting passage" (Balajthy, 1984, p. 409).

Making questions from the text encourages students to focus on the main idea and provides an assessment for themselves and their teachers on their current level of understanding. Pre-reading questions about details and main ideas in a text facilitate recall of readers (Brock, 1986). When readers make up story-specific questions before reading, they can comprehend more and recall more information. Story-specific schemata facilitate readers' understanding (Carrell, 1983). Prequestioning also plays important role in setting the purposes for the reading. Using appropriate questioning skills helps readers to understand more. Prequestioning helps students make predictions about the content. After reading, review questions facilitate the understanding of the material.

Preteaching Vocabulary

Vocabulary plays an essential role in reading comprehension (Anderson & Freebody, 1983; Davis, 1968). Preteaching vocabulary is a good way to help students improve understanding of the content. Unfamiliar vocabulary and cultural concepts for students of English as foreign language (EFL) interrupt the ability to comprehend English. A limited vocabulary results in disrupting comprehension because readers often forget the earlier part of the sentence (Seliger, 1983; Yorio, 1972). A limited vocabulary also prohibits comprehension when the meaning of a sentence or paragraph turns on the knowledge of certain words.

Vocabulary preteaching might involve semantic mapping and the pictogram (Johnson, 1989). These strategies are intended to help EFL students overcome a lack of vocabulary knowledge, difficulty in using language cues, and a lack of conceptual knowledge (Yorio, 1972).

Semantic Mapping

Semantic mapping "embraces a variety of strategies designed to display information within categories related to a central concept" (Heimlich & Pittelman, 1986). Semantic mapping can be used not only to introduce key vocabulary from the passage to be read, but also to provide the teacher with an assessment of the student's prior knowledge, or schema availability, on the topic (Carrell, Pharis & Literto, 1989).

Semantic mapping can make mental images more concrete. By highlighting and linking the key concepts with related concepts via arrows or lines, readers arrange concepts and relationships. This strategy incorporates a variety of memory strategies such as grouping, using imagery, and associating (Oxford, 1990).

By brainstorming students verbalize associations on a topic or key concept as the teacher writes them on the board. This phase of the semantic mapping procedure activates the students' prior knowledge of the topic, and helps them to focus on relevant content schemata (Shih, 1992). The teacher prepares them to understand, assimilate, and evaluate the information in the material to be read. Students develop a map of the story's topic before reading, both to learn the key vocabulary necessary for comprehension and to activate their prior knowledge of that topic.

After the students have finished reading, the teacher facilitates the students' discussion by organizing or categorizing the associations into the form of a map, focusing on the main idea presented in the written material. Students learn to build bridges between the known and the new. This affords students the opportunity to recall, organize, and represent graphically the pertinent information read (Heimlich & Pittelman, 1986).

Visualization

Research supports the effectiveness of presenting pictures for a reader's recall. Many learners have a preference for visual learning (Nyikos, 1987). Providing visual images can improve the memory. Readers with high imagery skills are able to recall and recognize more information from texts than those with low imagery skills (Oxford, 1990). Hudson (1982) found that the technique of displaying, discussing, and writing predictions about pictures, encouraging readers to create mental images, was significantly effective for reading comprehension.

Classification

Classification allows students to store information more easily for further use. Readers can strengthen reading comprehension by classifying new words and expressions into meaningful units to make the material easier to remember. Readers may classify words, topic, practical function, linguistic function, similarity or dissimilarity according to syntactic cues of the text.

Rubin (1981) proposes that learners confirm their understanding and ask for validation that their production of words, phrases, or sentences is consistent with the new language.

Using Keywords

Using keywords helps when storing and reviewing new information (Oxford, 1990). Readers should identify key words such as words in the title, section headings, and topic sentences. The teacher can sketch a semantic map to connect the new words and concepts with words and concepts that students already know. This is a top-down approach, looking at the overall picture or larger meaning after inferring the meaning of individual items, and defining what is important in a sentence, phrase or utterance while ignoring irrelevant items (Oxford, 1990).

Problem-Solving

Adult learners extend and revise L2 system by inferencing and monitoring (Tudor, 1993). They construct a formal model in their minds based on analysis and comparison, use general rules deductively, revise the rules, determine the meaning of new words, and convert a target language into the native language (Oxford, 1990).

Problem-solving includes making inferences, both inductive and deductive (Oxford, 1990). By making inferences, readers are able to confirm their understanding. Hosenfeld (1977) found that successful readers use some form of contextual guessing based on the process of inductive reasoning. Readers identify rules of organization and patterns in order to obtain information in an organized and retrievable fashion. Logical

procedures include analogy, analysis, and synthesis. Through these procedures, readers identify a problem, determine a solution, and then make a correction.

Making Reading Interactive

Comprehension may be improved if the reader uses senses other than vision while reading. Teachers stimulate the auditory sense by reading aloud or playing tape recordings of the text. Students take notes on difficult material. Context clues refer to words located in a sentence or paragraph which helps the reader to decipher unknown vocabulary words (Bransford & Johnson, 1972). In addition in order to make reading interactive, students may work with other students. They may form a pair or group and teach each other the more difficult concepts, making liberal use of visual aids. They can relate the material to personal experiences.

Comprehension Monitoring Strategy

Reading processes are invisible. It is problematic how one might assess students' background knowledge, their L1 reading proficiency, and even their English reading comprehension (Lee, 1986). However, monitoring strategies and strategic behaviors, such as answering a question perceptively, discussing an idea or a comprehension problem convincingly, and following written instructions successfully allow the measurement of readers' comprehension processes.

Reading is promoted as learners increasing not just their knowledge, but their understanding of that knowledge (Brown, 1978). For increased comprehension, readers consider how they understand the content, and how they can build their knowledge in accordance with their needs (Markman, 1981). In addition, readers control their

strategies, when they discover themselves that certain strategies can enhance their performance. Readers can enhance their awareness of their own reading strategies and employ different strategies for understanding.

The purpose of comprehension monitoring is to evaluate and regulate one's understanding. It includes the measurement of one's current level of understanding, plans how to remedy a comprehension problem, estimation of comprehension, and repair of strategies (Paris & Myers, 1981). Readers question and elaborate their own knowledge and the content of the text, checking their understanding in a variety of ways (Palincsar & Brown, 1984). Bereiter and Bird (1985) suggest that trouble-free reading does not require readers to call upon their strategic resources; these are invisible mental processes.

Comprehension-monitoring questions can ask readers to reflect on what they have read, to think ahead to what they will read, and to relate what they have read outside the text to what they know of the world (Casanave, 1988). Such questions can ask readers to reflect on the content of the piece, genre, argument, and relevance to the reader, as they monitor, summarize, predict, and check the content. Through this strategy readers can develop their metacognitive skills, talking about their reading problems and about their strategies for overcoming them. Teacher-students discussion allows students to receive more comprehensible and more appropriate feedback.

Comprehension monitoring activities require students to become actively involved with reading matter and facilitate their ability to articulate metacognitive and

strategic knowledge. They provide the teacher with one way of assessing how well students understand what they have read.

Self-questioning is a strategy for monitoring comprehension actively. Think-aloud techniques called "fix-up strategies" show that skilled readers ask themselves mental questions before, during, and after reading (Jakobowitz, 1990). Content questions are a way to check meaning, process questions monitor comprehension (Davey, 1985; Irvin, 1990).

Readers monitor their reading and the state of their learning by planning strategies, adjusting efforts appropriately, and evaluating the success of their ongoing efforts to understand (Brown, Armbruster, & Baker, 1986). Reading strategies are of interest for what they reveal about the way readers manage their interactions with written text, and how these strategies are related to reading comprehension. Strategy research suggests that less competent learners are able to improve their skills through training in strategies.

Inferencing

Guessing or inductive inferencing refers to strategies which use previously obtained linguistic or conceptual knowledge to derive explicit hypotheses about the linguistic form, semantic meaning or speaker's intention (Rubin, 1981). Readers can infer the meaning by considering such information as who, where, when, what, why, how, what the register or genre is, and other kinds of social and discourse information. Hosenfeld (1977) suggested an inferencing strategy can be carried out as follows:

"Keep the meaning of a passage in mind while reading, and use it to predict

meaning. Keep the unfamiliar words and guess the meaning in a sentence or later sentences. Circle back in the text to bring to mind previous context to decode an unfamiliar word. Identify the grammatical function of an unfamiliar word before guessing its meaning. Examine the illustration and use information contained in it in decoding. Read the title and draw inferences from it. Refer to the side gloss. Recognize cognates. Use knowledge of the world to decode an unfamiliar word. Skip words that may add relatively little to total meaning." (p. 59)

Underlining

Selective underlining of a text helps a reader to actively interact with text, to monitor comprehension, and to create a record for future review. Studies on students' underlining of text have generally found that relevant marking of important points increases comprehension, and extraneous marking impairs it (McAndrew, 1983). Students should be trained in underlining. They need to develop a habit of first analyzing how much and what type of material to underline (McWhorter, 1988, p. 206).

Teachers can emphasize the importance of task awareness by demonstrating the differences between what might be useful to underline for a multiple-choice test as opposed to an essay test (Blanchard, 1985).

Annotation

Annotations can be of various types. Marginal notes can create a more meaningful written record for later review. Summary words and phrases are helpful. A good way to divide the two types of annotations is to use a system of double-entry notes: summary notes in the left margin, reaction notes such as agreement or disagreement,

surprise, personal associations on the right (Spack, 1990). For test review purposes, certain kinds of information should be targeted, such as definitions, examples, names, dates, events, and lists (Nist & Diehl, 1990; Simpson & Nist, 1990).

Summarizing

Note-taking and summarizing are useful strategies for organizing and condensing information (Nist & Diehl, 1990). Theoretically, note-taking has great potential as a study aid. It is useful when collecting material for a multiple-source research paper, and facilitates organization of ideas and self-testing (Pauk, 1989). As a step-by-step, marginal annotations and underlining of main ideas and key are used as the basis of writing a summary from notes.

Flow-charts and hierarchical summaries help students understand text structure and recognize the various components (Geva, 1983). According to a study by Taylor (1981), constructing a hierarchical summary makes readers recall more after reading a science text than answering questions and discussing the text after reading it.

Conceptual Mapping

Conceptual mapping, which promotes comprehension, retention, and retrieval of ideas, is a visual representation of the relationships between concepts in a text (Oxford, 1990). It has been called a graphic organizer, semantic map, cognitive map, semantic organizer, or network. Key vocabulary words can be introduced to activate students' prior knowledge and focus their attention on relevant schemata, and to motivate them to read the selection. It is also a way for the instructors to assess students' prior knowledge on the topic and to fill crucial gaps in this knowledge (Heimlich & Pittelman, 1986).

Maps can take the form of comparison and contrast charts, time lines, flow charts, and classification networks. Johnson (1989) describes five types of visual displays: stars (to list facts about a concept/ facts are written on lines radiating out from the central concept), charts (to list or compare attributes of concepts/ in tabular form), chains (to show a sequence of steps or events/connected with arrows), trees (to exhibit hierarchies of concepts / a classification in the form of a branching tree), and sketches (pictures, to visualize a concept).

Practicing

Practicing is the most important strategies among cognitive strategies (Ramirez, 1986). Practice involves strategies such as repetition, rehearsal, application of the rules, imitation, attention to detail, recognizing and using formulas and patterns, and recombining (Oxford, 1990).

Reading a passage more than once helps readers understand the contents. A passage is read and reviewed several times each time for different purposes to get the general drift or the main idea, and to write down questions (MacNamara, 1970). This process makes readers recognize and use formulas and patterns to enhance their comprehension and production. Practice refers to strategies which contribute to the storage and retrieval of language as well as the accuracy of usage.

Paired Story Telling

The paired storytelling strategy (Cooper, 1984) was developed as an alternative to strategies that rely on translating words and phrases. It encourages students to use their prior knowledge to improve comprehension of reading. Students' cultural background

knowledge plays an important role in this approach (McGroarty & Galvan, 1985). Students should be engaged in nonthreatening cooperative contexts and they have the opportunity to process information effectively and communicate in the target language.

This strategy gives students the opportunity to converse in the target language in an informal setting. It also encourages cooperation, motivation, and confidence. Self-esteem is reflected on this activity. New words are used in meaningful ways by both partners, because it offers the contextualized practice with vocabulary.

Cooperative Strategies

Cooperative learning is an effective instructional strategy. Students learn to read, write, and think by having meaningful engagements with more experienced individuals (Slavin, 1993). By asking questions and cooperating with peers, learners become culturally aware of the characteristics of the target language and increase self-esteem, confidence, enjoyment, rapid achievement, use of higher-level cognitive strategies, decreased prejudice and mutual concern (Oxford, 1990). Cooperative learning is most effective when students with differing cognitive styles are paired (Dansereau, 1983).

Cooperative learning strategies provide advantages such as stronger motivation, and more feedback about language errors (Bejarano, 1987). According to Bejarano (1987), students trained to use a cooperative learning strategy for reading comprehension outperformed those who worked individually. Reading, though usually considered an independent activity, can be cooperative as well. While reading, learners can ask others for clarification and verification.

Jigsaw activity permits those who have read part of a story to pool comprehension with others to figure out the whole story. Jigsaw reading activities can encourage cooperation with peers by asking each other to negotiate the meaning and cooperate together. The reader's attitudes, motives, affect, and physical feelings lead to a decision to read. Whether the reader has a negative attitude toward the content, or the reader's curiosity has been satisfied, affect further reading.

These reading skills are specific abilities which enable a reader to read the written form as meaningful language, to read with independence, comprehension and fluency, and to mentally interact with the message. Critical reading skills help the reader see the relationship of ideas and use these in reading with meaning and fluency. The reader develops these skills gradually.

These reading strategies are connected with readers' schemata. In each reading process, readers may choose different reading strategies based on their schemata. Therefore, reading teacher should instruct and guide students to use appropriate reading skills in each step, building schemata.

Reading Literature

A literature-based approach guides learners to read for meaning, providing students with optimum cognitive and interactive motivation for learning English. It is often used as a starting point for teaching students reading and all its subskills. This approach also allows students to develop their metalinguistic abilities to examine language and experiment with it.

According to Tunnel and Jacobs (1989), literature-based reading instruction is considered as a process which primarily uses "real" books to teach and foster literacy. Literature includes novels, plays, informational books, short stories, folk tales, fables, myths, epics, modern fantasy, poetry, modern fiction, historical fiction, and biography.

The Effects of Reading Literature

Literature is the window, mirror, or key to a culture (Harris & Harris, 1967). It can help the reader understand and empathize with another culture. Reading a literary work immerses students in the world it depicts, involving them with its characters, plot, and themes, its setting and language (Arthur, 1970). Incorporating deep insights to a culture, literature fosters cognitive and aesthetic maturation as well as linguistic and cultural benefits (Gregg & Pacheco, 1981). It also develops the ability to make critical and mature judgments (Arthur, 1970), and increases a feeling and appreciation for the language by moving readers (Nelms, 1988).

Literature offers linguistic and cultural benefits. Using literature, students can master the vocabulary of extensive areas, match grammar with authentic text, and be exposed to informal and formal expressions in the language (Parry, 1996). Culturally, literature enables the reader to examine universal human experience within the context of a specific setting and the consciousness of a particular people. Aesthetically, it provides perceptive insight into the target culture with artistic and intellectual boundaries of the other world (Giddings, 1992).

All the elements of literature such as plot, character, setting, and theme help promote reading comprehension by presenting special challenges to readers. Those

factors demand the readers to put into practice specific reading strategies (Zarrillo, 1989). Moreover, they provide the subject matter, the context, and the inspiration for numerous written and oral activities. One of the important factors of the literature-based approach is that it motivates students to want to read and helps them develop the habit of reading both in and out of class (Parry, 1996).

However, some researchers indicate that there are still problems about the lack of the resources to carry out a literature-based approach, including a lack of training for teachers. Topping (1968) argued that a literature approach has certain shortcomings: Students are faced with structural complexities, lack of conformity to standard grammatical rules, and remote cultural perspectives.

Povey (1967) contended that readers do not need to experience total comprehension to gain something from a text. Literature with its extensive and connotative vocabulary and its complex syntax can expand all language skills: reading, writing, speaking and listening. Literature can acquaint students with the aesthetic, moral, and spiritual values of the nation and the rules of the social system (Scott, 1965; Adeyanju, 1978).

Literature expresses both cultural values and universal human values. Therefore, literature can promote internal as well as international communication skills among all English speaking people (Marckwardt, 1978). It aids language learning. Widdowson (1975) suggests that literature can be viewed as a discourse, and the study of literature as "an inquiry into the way a language is used to express a reality other than that expressed by conventional means" (p. 80). The study of literature in language learning can develop

"a sharp awareness of the communicative resources of the language being learned" (p. 83). Through literature, students can learn the target language's structure and vocabulary.

In reading materials of literature, it is best to choose stories which interest students and have intriguing plots, or which deal with dilemmas concerning adolescents and young adults, because these materials provide students with the ability to interpret a discourse (Widdowson, 1983).

Exploration of a literary text with readers from another culture is an exercise in cultural relativity, a response to the call for "cultural awareness" (McGroarty & Galvan, 1985). In the classroom, literature encourages talking and active problem solving (Enright & McCloskey, 1985). It generates purposeful, referential questions and provides the basis for highly motivated small-group work (Brock, 1986).

Reading Methods of Literature

Many researchers emphasize activation of prior knowledge before reading rather than post-reading activities in reading literature. They contend that usd of schemata is the most important factor of good comprehension. Prereading activities for reading literature are important for encouraging students to "guess meanings from context" (Hosenfeld, 1977).

Teachers should instruct using the more efficient word strategy of using the whole context to decode the meaning of unfamiliar words (Cooper, 1984). Following prereading vocabulary work, new words are used and reused at increasingly demanding levels, thus encouraging extraordinary growth in vocabulary (Spack, 1985). Simplifying

and restructuring, along with paraphrase and restatement, teachers should clarify grammatical difficulties which students face while reading literature.

Through brainstorming sessions, readers activate and build their background knowledge to understand the meaning. Clarification of ideas and predictions of situations before approaching major literary works can greatly enhance both understanding and inferentional thinking (Nelms, 1988). Students may not be expected to interpret or even comprehend fully.

During reading, they can also take notes, write in the margins of their texts, and underline key passages in the story, and so on. As a following activity, a discussion gives them the chance to get ideas from others, test out their ideas on others, and to ask questions. The teacher can explain difficult vocabulary words, culturally specific items, and the language used. One of the advantages of using literature in ESL/ EFL classroom is that class discussions can focus on the masterful use of language by writers whose every written word is carefully chosen (Spack, 1984).

However, even comprehensive class discussions do not guarantee understanding or the ability to write a sophisticated essay. According to Petrosky (1982), "In order to help students understand the texts they read and their response, we need to ask them to write about the texts they read." This produces a structured response which more accurately represents comprehension than multiple-choice questions or quick-and-easy answer type discussions.

The issues and situations that have been explored in a literary text provide the basis to learn complex sentence grammar in context (Gajdusek & vanDommelen, 1986). Second language readers encounter diverse sentence structures in a text.

Follow-up activities can include story telling, or story modeling in which students write a story of their own, modeling it on the literature selection, plays, puppet shows, and similar activities. All of these activities should be accompanied by discussion (Nelms, 1988).

When reading and evaluating literature, students should focus on the basic elements of literature: plot, characterization, setting, point of view, and theme. The plot is the sequence of related events that make up a story. It shows the reader a relationship among events within the story. A writer creates and reveals the personalities of the characters' thoughts, and reactions. Setting refers to the time and place in which the events of a literary work take place. The main idea, theme, are expressed by the particular point of view from which the story is being told (Mullen, 1984a, b). Identifying and analyzing the key elements of a piece of literature can improve the comprehension of students by using questioning strategies.

The Goal of Reading Literature

Literature does not have to be studied through criticism in technical terminology and complex symbolism in English as a second or foreign language classroom (ESL/EFL). As an exploration of meaning, literature appeals to the interests of many ESL students who study science and technology, because the resources of the language are most fully and most skillfully used in literature (Mullen, 1984b). Therefore, the goal

of teaching literature in the ESL/EFL classroom should not be to teach a body of knowledge or of rules, but to elaborate the linguistic and intellectual repertoire of students. "The process should be more fluid than linear" (Applebee, 1974, p. 255).

The purpose of literature is not just to convey information, but to involve the reader in a direct experience. The text may be less explicitly contextualized, more consciously patterned, multileveled, and less linear than texts whose purpose is to convey information or even to use information to persuade (Gajdusek, & vnDommelen, 1986).

Imaginative literature differs from nonfiction essays. The essayist writes as much detail as possible so that the meanings are direct and clear. On the other hand, the writer of literature leaves much for the reader to imagine (Irmscher, 1975).

On the other hand, expository prose is characterized by the presence of many contextualizing devices, such as introductions, transition words and sentences, and even complex sentence grammar.

The idea of context refers to the physical situation or setting in which any text occurs. When the majority of clues to meaning are physically present in the setting and situation, the utterance or text is "heavily context embedded" (Cummins, 1980). The concept of context is used to indicate background information or clues to the relationship between ideas. The context can be used at various stages of fluency. Imaginative literature can help students develop strategies for decoding, and later in the developmental stages expository texts can offer students models to acquire contextualizing devices.

Literature is less explicitly contextualized and less linear than other written texts (Giddings, 1992). The reader needs to interpret important implications in the texts. Therefore, exploration and discovery are followed in an interactive reading process. Teacher must help second language readers establish schemata for the more factual information (Giddings, 1992).

Literature makes readers highly inferential. Without access to the physical world outside the text, each line in a work of literature is meant to interrelate with the others to create an internally coherent meaning. As a result, readers have to engage in procedures of interpretation and negotiation of meaning. They should make sense of expressions by referring to other parts of the text. As the reader explores, and comes to appreciate the meaningful interaction of the embedded patterns, he or she discovers connections (Hancock & Hill, 1987).

The primary problem is how to motivate the necessary patience and active involvement with the text. Literature demands greater effort on the part of the reader (Hancock & Hill, 1987). When the teacher introduces the task of reading a literary work with enthusiasm and with interactive materials, this can motivate students to develop the necessary patience and active involvement with the text in order to attain new levels of understanding and experience (Lamme, 1987).

Reading is a personal and self-engaging activity. Reading literature has been called a "whole brain affair" because literature requires analytical thought as well as affective response. Students can develop not only the ability to reason better but also to feel and imagine (Vacca, Vacca, & Gove, 1987).

Wide reading of literature provides opportunities for readers to develop, cultural, linguistic and vocabulary knowledge by meeting words again and again in a variety of contexts in which they are usually able to figure out the meanings. Reading literature expands students' experiential background in the target language. As EFL students read literature for the purpose of enjoyment and pleasure, natural reading situations are created, and this promotes readers' use of reading strategies. Therefore, reading teacher should provide appropriate materials according to language level of students and give them guidelines about how to read.

Cultural Aspects in Reading

Reading comprehension implies understanding the overall message, above and beyond the literal meaning of the words used in a reading passage. It also includes understanding of concepts which are different from those of a student's own culture. Achieving full comprehension of reading depends on the fact that reading involves not just linguistic elements but also cross-cultural factors. There is a significant cultural side in reading comprehension (Parry, 1996).

Readers learn values, beliefs, and attitudes which reflect the cultural patterns of living and thinking of the target language (Vacca, Vacca, & Gove, 1987). Cultural background is an important factor in the formation of individual reading strategies (Parry, 1996).

Kang (1992) examined how second language readers filter information from second language texts through culturally specific background knowledge. Korean graduate students with advanced English read stories and answered questions. The study

results indicated the effect of cultural specific schemata and inferences upon text comprehension. Also the cultural origin of the story had a greater effect on comprehension than syntactic or semantic complexity of the text.

Johnson (1982) shows that the cultural origin of a story has more effect on reading comprehension and recall of ESL readers than the level of syntactic and semantic complexity. Cultural familiarity about the topic enhances readers' recall of the content.

Lack of conceptual and cultural knowledge interrupts reading comprehension. According to Anderson, Reynolds, Schallert, and Geotz (1977), the message of a text can be distorted if there is insufficient correspondence between the schemata contained in the text and the cultural schemata by which the reader assimilates the text. When readers do not share the writer's culture, beliefs, and assumptions, comprehension is reduced.

Johnson's study (1982) showed that students who have limited relevant cultural information cannot predict or understand what they read. Furthermore, she points out that retention of words is greatly influenced by the reader's experience with them. Coady (1979) concluded that "students with a Western background of some kind learn English faster, on the average, than those without such a background. Greater background knowledge of a particular subject matter could compensate somewhat for a lack of syntactic control over the language."

Gatbonton and Tucker (1971) point out that because not everything is specifically stated in a passage, second language learners many times fail to understand American values, or interpret them according to their own culture. A reader needs to be familiar with the author's world in order to interpret it correctly. Students may have difficulty

understanding a reading passage because it contains cultural concepts and aspects that are nonexistent in their language and culture (Lono, 1987).

The Relationship Between Language and Culture

Language and culture are so closely interrelated. Language expresses and reflects culture (Gatbonton & Tucker, 1971). Cultural aspects presented in a text should be taught in second language learning process and it will facilitate reading comprehension of readers. Harris and Harris (1967) point out that "an individual's self image, needs, values, expectations, goals, standards, cultural norms and perception have an effect on the way input is received and interpreted." Many times, one's thoughts are oriented toward certain distinctions which are patterned by language. These orientations are often unconscious (Alexander, 1969). Therefore, it is very important to teach culture with literacy.

Culture is a vital aspect of understanding the language. Cultural study facilitates the use of the target language in the classroom and helps second language learners understand the content of text. Learners also interact with the target culture actively, activating a discourse (Arthur, 1970). Therefore, to improve reading comprehension, the teacher should include instruction of cultural factors and cross-cultural factors in the second language and foreign language classroom.

Teaching Culture for Effective Reading

Cultural assumptions, beliefs, or materials embedded in a literary work often cause more comprehension problems than language. Because of cultural misunderstanding, the whole idea or theme of the story may be misunderstood. Cultural

differences can occur not only in the interpretation of stories, but also for particular words (Arthur, 1970). The teacher should comment on the cultural material necessary to understand the work or make it more meaningful. Cultural context can be handled by the "culture aside" technique, which is a brief cultural comment describing an issue as it arises during reading or discussion of a literary work (Cullinan, 1988).

The "culture capsule" and group work on culture also enable the students to focus on a particular aspect of culture in greater depth, to examine it and compare it with their own cultures (Cullinan, 1988). "Culture capsule" refers to a brief description of a single aspect of the target culture. The teacher must keep from having students form stereotypes or other misconceptions about the target culture based on what they have read. Students may focus on cultural similarities as well as differences, accepting the common ground between cultures. Culturally appropriate instructional processes, topics, and materials promote language progress (Kang, 1992). Cross-cultural efforts require ongoing mutual discovery and adaptation by both learners and teachers. Teachers should provide the concrete guidance needed. Reading instruction is accomplished culturally as well as linguistically.

Reading is an interactive thinking process. When readers have enough content/ cultural, text processing, and linguistic schemata, fluent reading is accomplished. Also reading strategies allow readers to read fast and effectively and to activate their schemata. Therefore, building these schemata during reading strategy instruction is a necessity in the reading classroom.

In addition, literature provides authentic reading materials for EFL students, because literature not only shows the language system, but also introduces the culture of the target language. Reading literature can also provide motivation to read. The teacher should consider cultural factors as well as all other linguistic factors in the reading classroom. Culture gives students background knowledge to understand the content; this may well be the ultimate goal of language learning.

CHAPTER THREE: A MODEL OF THE READING PROCESS

Description of the Model

In the literature review, (Chapter Two), we have seen the motivational power of literature-based reading instruction. The reading process supplies the foundation for reading instruction and governs the structure of a reading lesson. Schema theory is a basis for incorporating specific literature strategies into the reading instruction. Despite a plethora of contrasting definition of the term "schema" I have determined that three basic types of schemata are very necessary and useful for the EFL classroom: content/cultural schemata, text processing schemata, and linguistic/grammatical schemata.

The following model (see Table 1) classifies the three schema categories in relation to reading strategies. Second language learners who are skillful readers use all schemata together. Schemata allow the reader to make inferences to attain meaning in reading comprehension. Appropriate schemata become guidance during the reading process.

The reader makes inferences based on the information given by the text and on information obtained when the schemata are applied. Therefore, considerable attention is paid to both the reader and text, when schemata are applied to reading comprehension. Effective readers take advantage of schemata, which are general knowledge structures for each component in reading. Reading strategies are employed into distinct yet overlapping reading stages: before, during, and after reading.

Content/Cultural Schemata

Content schemata are forms of general or specific information on a given text. Content schemata include information about stereotypical events or situations. To apply content schemata, readers need to gain background knowledge and recognize discipline-specific knowledge. Readers' content knowledge provided both by the text and by prior knowledge plays important role in reading comprehension. What the reader knows is as important as what is on the page.

Although content schemata may include cultural knowledge, for the sake of EFL learners these will be considered separately. When second language readers are culturally familiar with reading material, their comprehension improves. In this reading schemata model, cultural schemata are designed to include culture of the language, intercultural communication, and cultural specific terms in the text. Cultural background has a great effect on the ability to understand the text; in EFL instruction, this must often be explicitly applied.

Text Processing Schemata

Textual schemata contain information about how rhetoric is organized. Knowledge of text structure helps students to see the relationship between the contents and to have a deeper understanding of the language system and meaning. Text processing schemata allow the reader to use a wide variety of reading strategies.

Acquiring genre-specific knowledge make reading understandable because readers figure out how to read and how to use appropriate reading strategies. In reading literature, genre specific knowledge involves the structure of the story and literary terms.

Linguistic/Grammatical Schemata

Reading comprehensibility also depends on readers' linguistic abilities. Readers need to deal with syntactic complexity, lexical difficulty, and sentence length. EFL students often are too dependent on bottom-up reading process. They focus on word identification skills to understand the written information rather than on contextual information. The grammatical and syntactic level of the text affects the reading comprehension and speed. Readers should develop their linguistic abilities by using word, sentence, and paragraph analysis. Readers should make use of their linguistic schemata to identify content words and relationships among words in a sentence.

Vocabulary schemata have great effect on reading comprehension. In this project, in order to build vocabulary schemata, the strategies of glossary and matching words are used. Vocabulary schemata below the level of rhetoric will be activated in the whole reading processes.

Suggested Instruction for the Reading Process

The reading process is divided into three steps: before, during and after reading (see Table 3). The Before-Reading stage is the stage during which students' background knowledge and interests are activated. In the During-Reading stage, readers recognize the text genre and the function of words, sentence, and paragraph structures, using their metacognitive, cognitive and memory abilities. In the After-Reading stage, readers review text and content, and check and test understanding.

Before-Reading Activities

In this stage, the teacher should focus on building content and textual schema to facilitate reading comprehension. Teachers may give students direct teaching about content, text structure, and appropriate text-processing strategies.

Through prereading activities, teacher can help students to accept new information and to bring their prior knowledge to bear in reading comprehension. Prereading activities enhance reader's memory and build useful formal schemata (textual knowledge) and content/cultural schemata.

Previewing and skimming/scanning help students find the main idea of the text. Making question-strategies help students determine a goal for reading. Preteaching unfamiliar cultural concepts and words will accelerate reading speed and avoid wrong guessing. Semantic mapping or conceptual mapping using graphics can enable students to verbalize associations on a topic or key concept. This enhances the relevant content schema. In stage of the process, the teacher should emphasize content and cultural background knowledge and text processing strategies

During-Reading Activities

During-Reading is the stage where students interpret written information. Students should focus on identifying the main idea, skipping unfamiliar words and phrases. The teacher helps students to classify the words, topics, similarity or differences according to their schemata. Readers monitor themselves for validation of the information. Becoming accustomed to new words, phrases, or sentences, they internalize

the new information while constructing meaning. Taking notes, annotating and underlining key ideas help their classification of the contents.

In this stage, students use their cognitive and metacognitive skills and monitor their comprehension. By critically thinking about the cognitive processes, readers can use more effective strategies.

After-Reading Activities

In this stage, readers recall and review what they have read. Readers react to the text by summarizing, answering questions, and checking their notes and annotations. By using problem solving strategies and discussion, students can also develop their thinking skills. In this step, teachers can evaluate students' understanding about the content and linguistic factors. Through After-Reading activities, the teacher can assess students' comprehension and students can also confirm their understanding. Based on these assessments, the teacher can move on to a further step and continue follow-up activities.

Table 1. Reading strategy and schemata
Domain: Reading Literature

Content/Cultural Schemata	Text Processing Schemata	Linguistic/Grammatical Schemata
Strategies for content • Strategy: Gaining Background Knowledge • Strategy: Recognizing Discipline-Specific Knowledge • Strategy: Brainstorming • Strategy: Using Cultural Notes Strategies for Culture • Strategy: Understanding Culture • Strategy: Understanding Intercultural Communication • Strategy: Understanding Cultural Specific Terms • Strategy: Compare and Contrast Cultural Aspects Strategies for application • Strategy: Last Page Plus	Strategies for Identifying Genre • Strategy: Identifying Fiction • Strategy: Identifying Poetry • Strategy: Identifying Reflective Essay Strategies for Literary Terms Strategies for Text Comprehension • Strategy: Skimming/Scanning • Strategy: Previewing • Strategy: Making Questions • Strategy: Identifying the Main Idea • Strategy: Identifying Supporting Details • Strategy: Summarizing • Strategy: Storytelling • Strategy: Semantic Mapping Strategies for Critical Thinking about Text • Strategy: Making Inferences • Strategy: Discussion • Strategy: Problem Solving • Strategy: Classifying Strategies for Review • Strategy: Making Flash Cards • Strategy: Taking Notes • Strategy: Underlining • Strategy: Annotation • Strategy: Multiple Choice Questions • Strategy: K-W-L-H chart • Strategy: What if? Discussion Strategies for Application • Strategy: Telegraph Plot	Strategies for Paragraph Analysis • Strategy: Identifying Topic Sentence • Strategy: Identifying Logical Argument Strategies for Sentence Analysis • Strategy: Identifying Well-formed Sentences Strategies for Word Analysis • Strategy: Identifying Parts of Speech Strategies for Vocabulary Acquisition • Strategy: Using a Glossary • Strategy: Vocabulary Matching • Strategy: Guessing Meaning Using Context • Strategy: Pictogram Strategies for Language Use • Strategy: Identify Descriptive Language • Strategy: Identify Dialect • Strategy: Identify Informal and Formal Language

	Content/Cultural Schemata	Text Processing Schemata	Linguistic/Grammatical Schemata
Before Reading	Strategies for Content • Strategy: Gaining Background Knowledge • Strategy: Recognizing Discipline-Specific Knowledge • Strategy: Brainstorming • Strategy: Using Cultural Notes	Strategies for Identifying Genre • Strategy: Identifying Fiction • Strategy: Identifying Reflective Essay Strategies for Literary Terms Strategies for Text Comprehension • Strategy: Skimming/Scanning • Strategy: Previewing • Strategy: Making Questions • Strategy: Semantic Mapping	Strategies for Vocabulary Acquisition • Strategy: Previewing a Glossary
During Reading	Strategies for Culture • Strategy: Understanding Culture • Strategy: Understanding Intercultural Communication	Strategies for Text Comprehension • Strategy: Identifying the Main Idea • Strategy: Identifying Supporting Details Strategies for Review • Strategy: Taking Notes • Strategy: Underlining • Strategy: Annotation Strategies for Critical Thinking about Text • Strategy: Making Inferences • Strategy: Problem Solving	Strategies for Paragraph Analysis • Strategy: Identifying Topic Sentence • Strategy: Identifying Logical Argument Strategies for Vocabulary Acquisition • Strategy: Guessing Meaning Using Context
After Reading	Strategies for Culture • Strategy: Understanding Cultural-Specific Terms • Strategy: Compare and Contrast Cultural Aspects Strategies for Application • Strategy: Last Page Plus	Strategies for Review • Strategy: Making Flash Cards Strategies for Text Comprehension • Strategy: Summarizing • Strategy: Storytelling • Strategy: What if? Discussion Strategies for Application • Strategy: Telegraph Plot	Strategies for Sentence Analysis • Strategy: Identifying Well-formed Sentences Strategies for Word Analysis • Strategy: Identifying Parts of Speech Strategies for Vocabulary Acquisition • Strategy: Pictogram

Table 2. Sample organization of model in the reading process
Domain: Reading Literature

CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Organization

This curriculum includes six lessons. The unit is consisted of a literature-based instruction approach for college students in Korea. Each story sheet incorporates the characteristics of a specific genre of literature. The six lessons include two narrative essays, a biography, an excerpt from the novel *The Adventure of Tom Sawyer*, an excerpt from the short story *The Pearl*, and an essay about urban legends.

These selections were chosen according to the cultural aspects of the content. Students can learn about culture shock and American customs in the lesson, "The All American Slurp," life values and beliefs in the "Gift from the Sea" and "Urban Legends" lessons, and read about remarkable American characters through in the "Tom Sawyer," and "Lincoln" lesson. All these topics are intended to give students pleasure in reading, as well as cultural visions of the target language to arouse student motivation.

Through these reading lessons, students can analyze American culture. While reading, students can characterize their own culture and the target culture, comparing and contrasting content. These literature selections have been chosen to reflect the society, culture, and people of the target language.

The level of language, content, and text structure of the reading selections is intended for intermediate and advanced college readers in Korea. Students can not only learn language, but also relate reading to their lives, and can individualize and internalize the meaning. As a result, students continue to read the outside classroom and become independent readers and critical thinkers.

Each lesson has a lesson plan that includes three different task chains accompanied by work sheets for each task. Student work sheets can be also used as assessment sheets. The lesson plan introduces the teaching procedure and task activities. The purpose of each task is to build and enhance students' schemata during the reading process by drawing out content/cultural schemata, text/strategic processing schemata, and linguistic schemata.

A series of tasks connects with students' relevant schemata. In each lesson, readers build their content and cultural schemata for reading comprehension. Text analysis can enable students to read easier and faster, as appropriate strategies are introduced to students. They will apply reading strategies and develop text-processing skill in each reading selection.

In each lesson, different strategies will be instructed and practiced. Each lesson requires different linguistic schemata according to the sentence complexity and vocabulary level of the selection.

The tasks provided in each lesson match the reading processes which are Before-, During-, and After-Reading. The purpose of the Before-Reading process is to activate students' background knowledge and arouse their motivation and interests. The purpose of the During-Reading process is for students to get the gist of the story, using effective strategies. The After reading process enhances the recall of the content and comprehension.

Schema-Based Reading Process in the Curriculum

The curriculum in this unit follows the schema theory and strategic reading as described in Chapter Three. Table 3 explains the unit.

Content/ Cultural Schemata

Content schemata. Content schemata address background knowledge. This knowledge may either assist or interfere with comprehension. Readers interpret information from the text according to the most similar content schemata that they have. In addition, the level of memory recall depends on appropriate content schemata. Therefore, building content schemata can increase comprehension and enhance this recall. In this unit, to enhance content schemata, direct teaching, activation exercises and discussion about the topic will be used.

Cultural schemata. All reading selections in this curriculum require cultural background knowledge. The teacher should provide this cultural information, and thus, these lessons include cultural notes explaining cultural words and phrases. In order to build cultural schema, brainstorming and making-question strategies will be used. Through comparing and contrasting cultural aspects, students learn the culture of the language and facilitate reading comprehension. Prereading activities will be emphasized for building both content and cultural schemata.

Text Processing Schemata

In each lesson, the teacher will introduce the text structure. Also the teacher will have students recognize the characteristics of the genre of each selection. Students will

identify the plot, setting, theme, character, and tone of the work of literature while understanding the specific literary terms that are used to analyze each selection. Specific reading strategies will be introduced in each lesson. Each strategy will be used according to different schemata. Skimming, previewing, and making-question strategies will be used in the Before-Reading stage. Inferencing, classifying, problem solving, and finding main idea strategies will be used in the During-Reading stage. Summarizing will be conducted in the After-Reading stage.

Linguistic Schemata

In every lesson, students' linguistic abilities will be developed by such linguistic/ grammatical strategies as practicing transition words, understanding onomatopoeia, and interpreting descriptive language in the work of literature. In Lesson Two, the strategy of distinguishing dialect gives students a chance to recognize formal and informal language. These linguistic strategies enhance reading comprehension.

Vocabulary also plays a very important role in reading comprehension, especially for low-level readers. So, preteaching vocabulary and using a glossary can be effective in reading comprehension. In Lesson Five, the strategy of using a glossary will be introduced in the Before-Reading stage and then the teacher asks student to read aloud the new words. In the During-Reading stage, students are asked to skip unknown words and guess the meaning using the context provided. In the After-Reading stage, students will define the meaning. The teacher then checks students' understanding and reteaches vocabulary if necessary.

Table 3. Curriculum design

Schemata	Content/Cultural	Text Processing	Linguistic
Lesson One The Pearl	Content: Knowledge about author and the story	Genre: Fiction • Strategy: Identifying Literary Terms • Strategy: Discussion	Identifying Descriptive Language
Lesson Two "Dentistry" from Tom Sawyer	Content: Knowing the background about the author and story setting Cultural: Understanding communication in dialogue	Genre: Fiction • Strategy : Identifying the Structure of Fiction • Strategy: Identifying character Traits • Strategy: Storytelling • Strategy: Taking Notes	Identifying Dialect Recognizing Standard English
Lesson Three The Mysterious Lincoln	Content: Gaining background knowledge Cultural: Understanding Cultural-specific terms • Strategy: Cross-Cultural Comparison and Contrast	Genre: Biography Comprehension: • Strategy: K-W-L-H Chart • Strategy: Checking for Reading Comprehension	Understanding Adjectives Describing Personality • Strategy: Scanning Vocabulary
Lesson Four Urban Legends	Culture: Understanding Cultural Difference	Genre: Expository essay • Strategy: Semantic Mapping • Strategy: Summarizing • Strategy: Multiple Choice Questions	Identify Word Meaning in Context
Lesson Five Gift from the Sea	Understand Cultural Values and Expectations	Genre: Identifying Reflective Essay • Recognize the Main Idea • Making Inferences • Making Flash Cards	• Using a Glossary • Matching Words
Lesson Six The All American Slurp	Culture: Understanding Cultural-Specific Terms	Genre: Identifying Narrative Essay Reading Comprehension: •Skimming/Scanning Review: • Summarizing	Understanding Onomatopoeia

CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

The purpose of reading assessment is to study, evaluate and monitor students' reading behavior and progress (Johns, 1982). Achievement tests supplement and confirm this information. For second language teachers, reading assessment is a scaffold to plan instructional goals and activities. The outcome of assessment determines teaching and learning strategies.

Standardized reading assessments mainly have relied on multiple-choice formats in Korea. Such tests often cannot provide data on students' improvement that occurs over a long period. Those tests may not assess the real reading ability of students if they just measure the results or products. Multiple-choice tests may underestimate the reading performance of students who have difficulty responding under the constraints of the testing situation because they are easily distracted (Valencia, 1997).

Therefore, students' reading ability should be estimated by multiple assessment procedures. Reading assessment should be more flexible to track the reading processes. Reading achievement tests should be designed to assess students' developmental learning process and results.

By means of assessment data, teachers find out what students have learned and what they yet need. Teachers can identify students' needs and control the curriculum and materials. Reading assessment is comprised of measuring of reading comprehension, recall of the content, and measurement of reading speed. The purpose of reading

assessment is to evaluate comprehension and the processes or reading strategies used in each step.

Design of Reading Assessment

There are two types of assessments: formative and summative. The purpose of formative assessment is to assess each task. The teacher observes student tasks during class and grades student work sheets. After evaluating students' achievement, the teacher should reteach specific content which students do not understand. As a result, the class objectives are accomplished.

On the other hand, summative assessment consists of an examination which tests overall understanding of the class. In this project, I prefer to use formative assessment which includes multiple perspectives. These assessment formats can allow teachers to assess student activities and products flexibly. Both reading processes and comprehension results are both important, and both will be assessed in different ways.

The reading assessment in this chapter is also based on schema theory. During the reading process, the teacher observes student tasks. Students will be assessed according to how they apply content/cultural schemata which support their reading comprehension; how they utilize the text processing skills which use their cognitive and metacognitive knowledge; and how they take advantage of linguistic schemata which identify and interpret meaning as a function of words and sentences.

Student progress will be assessed formally and informally. In the Before-Reading stage, the teacher assesses students' prior knowledge by asking questions to activate and build their content and cultural schemata. In this stage, students will compare and

contrast the cultural aspects of their own culture and the target language culture. They write their opinions relevant to content and discuss the given topic. The purpose of this measurement is to provide clear goals in reading.

In the During-Reading stage, students utilize reading strategies based on text knowledge. At this point, the teacher checks students' use of metacognitve strategies. By evaluating their process, the teacher instructs the students in more appropriate strategy. In each lesson, students will learn and use different reading strategies according to the characteristics of the text.

As in many other assessment formats, the assessment of the After-Reading stage will be accomplished in many ways. Above all, students' reading comprehension is the most important standard of assessment. Students will complete work sheets to measure their text knowledge and comprehension of content of the story in each lesson. The reading comprehension questions are based on the story. In addition, students will demonstrate their linguistic knowledge. Discussion, writing, and storytelling activities are included to enhance their understanding and check for misunderstanding. The teacher observes students' participation in activities and checks what the students need to relearn. The goal of this assessment is to identify students' needs and to reteach them if necessary.

Valid and appropriate assessments are key to attaining success in reading instruction. As we have seen, the use of the reading process, if carefully coordinated with schema-based strategic instruction, provides the basis for comprehension in the college-level EFL literature-based curriculum.

APPENDIX A

UNIT OVERVIEW

Lesson One: The Pearl
Lesson Two: Dentistry from Tom Sawyer
Lesson Three: The Mysterious Lincoln
Lesson Four: Urban Legends
Lesson Five: Gift from the Sea
Lesson Six: The All American Slurp

Lesson One: The Pearl

	Task 1	Task 2	Task 3
Objectives	To learn background knowledge of the story	To identify the structure of fiction and make a story chart	To identify descriptive language
Materials Story Sheet 1	Work Sheet 1.1.1,	Work Sheet 1.2.1, 1.2.2	Work Sheet 1.3.1
Schemata	Content/Cultural	Text/Strategic	Linguistic
Before Know the background of the story	Teacher introduces the author and story Students read Work Sheet 1.1.1 • Strategy: Gaining Background Knowledge	Teacher teaches the structure of fiction with Work Sheet 1.2.1 • Strategy: Identifying Fiction • Strategy: Identifying Literary Terms • Strategy: Discussion	Teacher explains descriptive language • Strategy: Identifying Descriptive Language
During Focus on the reading (Read aloud)	Students apply content Schemata while Reading	Students read aloud each paragraph, taking turns Students look for the elements of fiction while reading	Students find descriptive language in Story Sheet 1 and underline them.
After Understand Story plot	Relate content schemata to reading comprehension	Complete Work Sheet 1.2.1 Make group of four or five and discuss and answer questions (Work Sheet 1.2.2)	Students explain the descriptive language on Work Sheet 1.3.1
Assessment Excellent: A Good: B Need Improvement: C		Assess understanding the structure of fiction and comprehension (Work Sheet 1.2.1, 1.2.2)	Check understanding descriptive language (Work Sheet 1.3.1)

Lesson Two: Dentistry from Tom Sawyer

	Task 1	Task 2	Task 3
Objectives	To learn social and content background of the story	To understand the structure of fiction, and recognize character traits	To read dialogue and understand dialect
Materials Story Sheet 2	Focus Sheet 2.1.1	Work Sheet 2.2.1, 2.2.2, 2.2.3,	Work Sheet 2.3.1
Schemata	Content/ Cultural	Text/Strategic	Linguistic
Before Prepare for reading; Understand the background of the fiction	Check what students already know about the story Explain the background of the fiction and the author (Focus Sheet 2.1.1)	Teach character analysis and strategies • Strategy: Paired Story telling • Strategy: Taking Notes • Strategy: Identifying Fiction	Teach the concept of dialect and dialogue Make group of three Divide the role in group to read dialogue • Strategy: Identifying Dialect • Strategy: Identifying Informal and Formal Language
During Read aloud	Apply content schemata while reading	Students take notes of main ideas (Work Sheet 2.2.2)	Read aloud dialogue according to mood
After Comprehend the story Identify the character traits Specify the story structure	Understand the story setting and critique	Students analyze the characters (Work Sheet 2.2.3) Students retell the story to each other in pairs and complete Work Sheet 2.2.2 Answer questions (Work Sheet 2.2.3)	Look for dialect in dialogue Correct dialect into Standard English (Work Sheet 2.3.1) Exchanging the roles, read dialogue in group (Work Sheet 2.3.1)
Assessment Excellent: A Good Job: B Good start: C	Check how students apply content schemata for reading comprehension	Check understanding of the story plot and character traits Work Sheet 2.2.1 and 2.2.3	

Lesson Three: The Mysterious Lincoln

	Task 1	Task 2	Task 3
Objectives	To identify President Lincoln and analyze his personality To compare cross-cultural aspects	To use a K-W-L-H chart to clarify the goal, process, strategy use, and results	To understand descriptive adjectives illustrating a person
Materials Story Sheet 3	Work Sheet 3.1.1	Work Sheet 3.2.1, 3.2.2	Work Sheet 3.3.1
Schemata	Content/Culture	Text/Strategic	Linguistic
Before Set the goal of reading Check prior knowledge	Show the students a U.S. five-dollar bill Ask them to guess what Lincoln is like in portrayal Give them brief information about cultural words (Work Sheet 3.1.1)	Introduce K-W-L-H chart and prior knowledge Discuss in group Fill in K-W column In whole class, check K-W and write ideas on chalkboard • Strategy: K-W-L-H Chart • Strategy: Checking for Comprehension	Explain the function of adjectives with reading selection examples • Strategy: Scanning Vocabulary on Story Sheet 3
During Using strategies Concentrate on reading		Read aloud together in a group of six, taking turns	Underline adjectives on the Story Sheet 3
After Complete K-W-L-H chart Increase knowledge about cross-cultural aspect and vocabulary	Write down Lincoln's good qualities and mysterious qualities (Work Sheet 3.1.1) • Strategy: Classifying the Character Traits • Strategy: Cross-Cultural Compare and Contrast (Work Sheet 3.1.1)	Complete L-H chart in Work Sheet 3.2.1 Answer the reading comprehension questions (Work Sheet 3.2.2)	Make a list of adjectives describing a person adjectives (Work Sheet 3.3.1) Define the meaning Write a description about Lincoln, (Work Sheet 3.3.1) Match the word meaning (Work Sheet 3.3.1)
Assessment Excellent: A Good job: B Good start: C		Check reading comprehension check list answers (Work Sheet 3.2.2)	Check descriptive writing about Lincoln (Work Sheet 3.3.1)

Lesson Four: Urban Legends

	Task 1	Task 2	Task 3
Objectives	To understand cultural difference in urban legends	To summarize the story, using semantic mapping	To guess the meaning of words using context
Materials Story Sheet 4	Work Sheet 4.1.1	Work Sheet 4.2.1, 4.2.2, 4.2.3	Work Sheet 4.3.1
Schemata	Content/Cultural	Text/Strategic	Linguistic
Before Activate students' interests	In group, students talk about urban legends in their culture • Strategy: Understanding Culture	Teacher explains the characteristics of the story and semantic mapping • Strategy: Summarizing • Strategy: Semantic Mapping • Strategy: Multiple Choice Questions	Teacher introduces new words and read aloud together • Strategy: Guessing Meaning Using Context
During Focus on reading	Compare and contrast the urban legends between two cultures introduced in reading selection while reading	Students identify main idea of each paragraph while reading	Students write down new words and guess the meaning of unknown words using context (Work Sheet 4.3.1)
After Comprehend urban legends	In group, students discuss their opinion about urban legends Students complete Work Sheet 4.1.1	Students summarize each story (Work Sheet 4.2.1) Students complete semantic map (Work Sheet 4.2.2) Student fill out the Work Sheet 4.2.3	Students define the meaning of new words (Work Sheet 4.3.1) Students match the word meaning (Work Sheet 4.3.1)
Assessment Excellent: A Good Job: B Need more understanding : C		Assess Work Sheet 4.2.2 and 4.2.3	Check vocabulary acquisition (Work Sheet 4.3.1)

Lesson Five: Gift from the Sea

	Task 1	Task 2	Task 3
Objectives	To understand the values of the author and individualize literature	To identify a genre: Narrative essay To learn literary terms To identify main idea To develop critical thinking skill	To improve vocabulary using a glossary
Materials Story Sheet 5	Work Sheet 5.1.1, 5.1.2	Work Sheet 5.2.1, 5.2.2 5.2.3, 5.2.4	Work Sheet 5.3.1
Schemata	Content/Cultural	Text/Strategic	Linguistic
Before Understand the background of the story	Make groups of four or five Discuss the meaning of vacation in life Teacher gives brief content background knowledge	Instruct the characteristics of nonfiction essay and literary terms (Work Sheet 5.2.1) • Strategy: Identifying Genre	Preview a glossary (Work Sheet 5.3.1) • Strategy: Previewing a Glossary
During Read silently	Ask the students to think about their values while reading	Underline the important idea and theme	Use a glossary
After Share the reading and individualize it	Fill out Work Sheet 5.1.1: Comparing Cultural Expectations Work Sheet 5.1.2: Individualization of Literature	Discuss and Complete Work Sheet 5.2.1: Identify the Genre Work Sheet 5.2.2: Making flash cards Work Sheet 5.2.3: Identify the Main Idea Work Sheet 5.2.4: Making Inferences to Develop Critical Thinking	Complete Work Sheet 5.3.1 • Strategy: Matching Vocabulary Checking word meaning
Assessment Excellent: A Good : B Need more Review: C		Check understanding of the structure and main idea of the story Assess: Work Sheet 5.2.3 Work Sheet 5.2.4	Assess: Work Sheet 5.3.1

Lesson Six: The All American Slurp

	Task 1	Task 2	Task 3
Objectives	To understand culture, comparing and contrasting	To identify narrative essay and summarize episode	To learn onomatopoeia and new vocabulary
Materials Story Sheet 6	Work Sheet 6.1.1, 6.1.2	Work Sheet 6.2.1, 6.2.2, 6.2.3	Work Sheet 6.3.1
Schemata	Content/Cultural	Text/Strategic	Linguistic
Before Activate students' interests and motivation and build schemata	Have students brainstorm Make groups of four or five Discuss the experiences of culture shock in group Teach cultural notes Work Sheet 6.1.1 • Strategy: Using Cultural Notes	Teach the structure of the story Work Sheet 6.2.1 • Strategy: Identify Narrative Essay Have the students skim the whole story and distinguish each episode by writing down the number on the Story Sheet 6	Introduce new vocabulary Read aloud together the new words Teach onomatopoeia in the selection and explain the examples in the selection
During Recognize the content and structure, and use strategies	Write down cultural expressions while reading Work Sheet 6.1.1	In group, read aloud each episode, taking turns Find main idea and underline. Take notes on the margin of Story Sheet 6	Skip the unfamiliar words. Guess meaning of new words in context.
After Clarify the contents and interact with the text	Define meaning of cultural expressions on Work Sheet 6.1.2 Compare and contrast the cultural aspects and complete Work Sheet 6.1.2 • Strategy: Cross-Cultural Comparison and Contrast	Identify Narrative Essay Work Sheet 6.2.1 Answer the questions in group Work Sheet 6.2.2 • Strategy: Text Comprehension • Strategy: Summarize the story on Work Sheet 6.2.3	Define the meaning of the words, using a context Work Sheet 6.3.1 • Strategy: Guessing Meaning Using Context • Strategy: Match the Meaning Identify the different onomatopoeia

Assessment Excellent: A Good Job: B Review: C		Assess: Work Sheet 6.2.1: Identifying Narrative Essay Work Sheet 6.2.2: Text Comprehension Work Sheet 6.2.3: Summarizing Skill	Vocabulary acquisition Understanding Onomatopoeia Assess: Work Sheet 6.3.1

APPENDIX B

MATERIALS OF THE UNIT

Story Sheet 1
The Pearl
from John Steinbeck

... The sun had passed over the stone mountains when Kino and Juana struggled up the steep slope and came at last to the water. From this step they could look out over the sunbeaten desert to the blue gulf in the distance. They came utterly weary to the pool, and Juana slumped to her knees and first washed Coyotito's face and then filled her bottle and gave him a drink. And the baby was weary and petulant, and he cried softly until Juana gave him her breast, and then he gurgled and clucked against her. Kino drank long and thirstily at the pool. For a moment, then, he stretched out beside the water and relaxed all his muscles and watched Juana feeding the baby, and then he got to his feet and went to the edge of the step where the water slipped over, and he searched the distance carefully. His eyes set on a point and he became rigid. Far down the slope he could see the two trackers; they were little more than dots or scurrying ants and behind them a larger ant.

Juana had turned to look at him and she saw his back stiffen.

"How far?" she asked quietly.

"They will be here by evening," said Kino. He looked up the long steep chimney of the cleft where the water came down. "We must go east," he said, and his eyes searched the stone shoulder behind the cleft. And thirty feet up on the gray shoulder he saw a series of little erosion caves. He slipped off his sandals and clambered up to them, gripping the bare stone with his toes, and he looked into the shallow caves. They were only a few feet deep, wind-hollowed scoops, but they sloped slightly downward and back. Kino crawled into the largest one and lay down and knew that he could not be seen from the outside. Quickly he went back to Juana.

"You must go up there. Perhaps they will not find us there," he said.

Without questions she filled her water bottle to the top, and then Kino helped her up to the shallow cave and brought up the packages of food and passed them to her. And Juana sat in the cave entrance and watched him. She saw that he did not try to erase their tracks in the sand. Instead, he climbed up the brush cliff beside the water, clawing and tearing at the ferns and wild grape as he went. And when he had climbed a hundred feet to the next bench he came down again. He looked carefully at the smooth rock shoulder toward the cave to see that there was no trace of passage, and at last he climbed up and crept into the cave beside Juana.

"When they go up," he said, "we will slip away, down to the lowlands again. I am afraid only that the baby may cry. You must see that he does not cry."

"He will not cry," she said, and she raised the baby's face to her own and looked into his eyes and he started solemnly back at her.

"He knows," said Juana.

Now Kino lay in the cave entrance, his chin braced on his crossed arms, and he watched the blue shadow of the mountain move out across the brushy desert below until it reached the Gulf, and the long twilight of the shadow was over the land.

The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. And all three were on foot now, for a horse could not climb the last steep slope. From above they were thin figures in the evening. The two trackers scurried about on the little beach, and they saw Kino's progress up the cliff before they drank. The man with the rifle sat down and rested himself, and the trackers squatted near him, and in the evening the points of their cigarettes glowed and receded. And then Kino could see that they were eating, and the soft murmur of their voices came to him.

Then darkness fell, deep and black in the mountain cleft. The animals that used the pool came near and smelled there and drifted away again into the darkness.

He heard a murmur behind him. Juana was whispering, "Coyotito." She was begging him to be quiet. Kino heard the baby whimper, and he knew from the muffled sounds that Juana had covered his head with her shawl.

Down on the beach a match flared, and in its momentary light Kino saw that two of the men were sleeping, curled up like dogs, while the third watched, and he saw the glint of the rifle in the match light. And then the match died, but it left a picture on Kino's eyes. He could see it, just how each man was, two sleeping curled and the third squatting in the sand with the rifle between his knees.

Kino moved silently back into the cave. Juana's eyes were two sparks reflecting a low star. Kino crawled quietly close to her and he put his lips near to her cheek.

"There is a way," he said.

"But they will kill you."

"If I get first to the one with the rifle," Kino said, "I must get to him first, then I will be all right. Two are sleeping."

Her hand crept out from under her shawl and gripped his arm. "They will see your white clothes in the starlight."

"No," he said. "And I must go before moonrise."

He searched for a soft word and then gave it up. "If they kill me," he said, "lie quietly. And when they are gone away, go to Loreto."

Her hand shook a little, holding his wrist.

"There is no choice," he said. "It is the only way. They will find us in the morning."

Her voice trembled a little. "Go with God," she said.

He peered closely at her and he could see her large eyes. His hand fumbled out and found the baby, and for a moment his palm lay on and touched Juana's cheek, and she held her breath.

Against the sky in the cave entrance Juana could see that Kino was taking off his white clothes, for dirty and ragged through they were own brown skin was a better protection for him. And then she saw how he hooked his amulet neck-string about the horn handle of his great knife, so that it hung down in front of him and left both hands free. He did not come back to her. For a moment his body was black in the cave entrance, crouched and silent, and then he was gone.

Juana moved to the entrance and looked out. She peered like an own from the hole in the mountain, and the baby slept under the blanket on her back, his face turned

sideways against her neck and shoulder. She could feel his warm breath against of prayer and magic, against the black unhuman things.

The night seemed a little less dark when she looked, and to the east there was a lighting in the sky, down near the horizon where the moon would show. And, looking down, she could see the cigarette of the man on watch.

Kino edged like a slow lizard down the smooth rock shoulder. He had turned his neck-string so that the great knife hung down from his back and could not clash against the stone. His spread fingers gripped the mountain, and his bare toes found support though contact, and even his chest lay against the stone so that he would not slip. For any sound, a rolling pebble or a sigh, a little slip of flesh on rock, would rouse the watchers below. Any sound that was not germane to the night would make them alert. But the night was not silent; the little tree frogs that lived near the stream twittered like birds, and the high metallic ringing of the cicadas filled the mountain cleft. And Kino's own music was in his head, the music of the enemy, low and pulsing, nearly asleep. But the Song of the Family had become as fierce and sharp and feline as the snarl of a female puma. The family song was alive now and driving him down on the dark enemy. The harsh cicada seemed to take up its melody, and the twittering tree frogs called little phrases of it.

And Kino crept silently as a shadow down the smooth mountain face. One bare food moved a few inches and the toes touched the stone and gripped, and the other foot a few inches, and then the palm of one hand a little downward, without seeming to move, had moved. Kino's mouth was open so that even his breath would make no sound, for he knew that he was not invisible. If the watcher, sensing movement, looked at the dark place against the stone which was his body, he could see him. Kino must move so slowly he would not draw the watcher's eyes. It took him a long time to reach the bottom and to crouch behind a little dwarf palm. His heart thundered in his chest and his hands and face were wet with sweat. He crouched and took slow long breaths to calm himself.

Only twenty feet separated him from the enemy now, and he tried to remember the ground between. Was there any stone which might trip him in his rush? He kneaded his legs against cramp and found that his muscles were jerking after their long tension. And then he looked apprehensively to the east. The moon would rise in a few moments now, and he must attack before it rose. He could see the outline of the watcher, but the sleeping men were below his vision. It was the watcher Kino must find—must find quickly and without hesitation. Silently he drew the amulet string over his shoulder and loosened the loop from the horn handle of his great knife.

He was too late, for as he rose from his crouched the silver edge of the moon slipped above the eastern horizon, and Kino sank back behind his bush.

It was an old and ragged moon, but it threw hard light and hard shadow into the mountain cleft, and now Kino could see the seated figure of the watcher on the little beach beside the pool. The watcher gazed full at the moon, and then he lighted another cigarette, and the match illuminated his dark face for a moment. There could be no waiting now; when the watcher turned his head, Kino must leap. His legs were as tight as wound springs.

And then from above came a little murmuring cry. The watcher turned his head to listen and the he stood up, and one of the sleepers stirred on the ground and awakened and asked quietly, "What is it?"

"I don't know," said the watcher.

"It sounded like a cry, almost like a humane—like a baby."

The man who had been sleeping said, "You can't tell. Some coyote bitch with a litter. I've heard a coyote bitch with a litter. I've heard a coyote pup cry like a baby."

The sweat rolled in drops down Kino's forehead and fell into his eyes and burned them. The little cry came again and the watcher looked up the side of the hill to the dark cave.

"Coyote maybe," he said, and Kino heard the harsh click as he cocked the rifle.

"If it's a coyote, this will stop it," the watcher said as he raised the gun.

Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes. The great knife swung and crunched hollowly. It bit through neck and deep into chest, and Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength and his movement and his speed were a machine. He whirled and struck the head of the seated man like a melon. The third man scrabbled away like a crab, slipped into the pool, and then he began to climb frantically, to climb frantically, to climb up the cliff where the water penciled down. His hands and feet thrashed in the tangle of the wild grapevine, and he whimpered and gibbered as he tried to get up. But Kino had become as cold and deadly as steel. Deliberately he threw the lever of the rifle, and then he raised the gun and aimed deliberately into the pool, and Kino strode to the water. In the moonlight he could see the frantic frightened eyes, and Kino aimed and fired between the eyes.

And then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs and cicadas were silent now. And then Kino's brain cleared from its red concentration and he knew the sound—the kneeing, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.

Everyone in La Paz remembers the return of the family; there may be some old ones who saw it, but those whose fathers and whose grandfathers told it to them remember it nevertheless. It is an event that happened to everyone.

It was late in the golden afternoon when the first little boys ran hysterically in the town and spread the word that Kino and Juana were coming back. And everyone hurried to see them. The sun was settling toward the western mountains and the shadows on the ground were long. And perhaps that was what left the deep impression on those who saw them.

The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them. Kino had a rifle across his arm and Juana carried her shawl like a sack over her shoulder. And in it was a small limp heavy bundle. The shawl was crusted with dried blood, and the bundle swayed a little as she walked. Her face was hard and lined and leathery with fatigue and with the tightness with which she fought

fatigue. And her wide eyes stared inward on herself. She was as remote and as removed as Heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience; that they had gone through pain and had come out on the other side; that there was almost a magical protection about them. and those people who had rushed to see them crowded back and let them pass and did not speak to them.

Kino and Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and they carried pillars of black fear about them. And as they walked through the stone and plaster city brokers peered at them from barred windows and servants put one eye to a slitted gate and mothers turned the faces of their youngest children inward against their skirts. Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbors stood back and let them pass...

In Kino's ears the Song of the Family was as fierce as a cry. He was immune and terrible, and his song had become a battle cry. They trudged past the burned square where their house had been without even looking at it. They cleared the brush that edged the beach and picked their way down the shore toward the water...

And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still looking her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly, "No, you."

And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun. They saw little splash in the distance, and they stood side by side watching the place for a long time.

And the pearl settled into lovely green water and dropped toward the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab sampling over the bottom raised a little cloud of sand, and when it settled the pearl was gone.

And the music of the pearl drifted to a whisper and disappeared.

(cited in Richard-Amato, 1993)

Work Sheet 1.1.1
Strategy: Gaining Background Knowledge

Story Background
Read the following to preview the story.

Kino, a fisherman near La Paz, Mexico, has found a great pearl at the bottom of the sea. He imagines that it will bring him wealth and happiness such as he has never known before. At last he will be able to give his wife Juana and his tiny baby Coyotito the things poverty could never buy them. However, evil men have plans of their own for the pearl, and they will stop at nothing, even murder, to get it. As this part of the story begins, Kino and his family have left their village in the night, only to find themselves in even greater danger as they continue to struggle against the forces of evil.

Author: John Steinbeck (1902-1968)

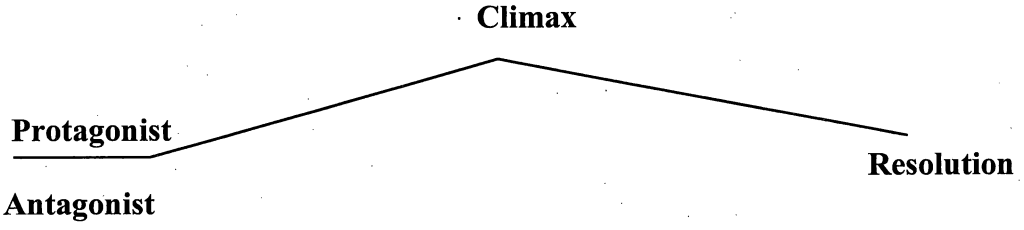
He was an American writer of short stories and novels. He is known for his realistic view of poverty and its effect on people. Among his best-known works are The *Grapes of Wrath, Tortilla Flat*, and *Of Mice and Men.*

(Richard-Amato, 1993)

Work Sheet 1.2.1
Strategy: Identifying Fiction and Literary Terms

Conflict

Every story has a conflict that is the result of tension between two important story elements: a protagonist and an antagonist. The protagonist is a main character or group of characters who desire something (the main goal). The antagonist is usually another character or group of characters who, either directly or indirectly, work to prevent the protagonist from reaching the main goal. The antagonist does not necessarily have to be other characters, however. It can be nature or an idea (good or bad) that is within the protagonist. The conflict between the protagonist and the antagonist builds throughout the story, causing a great deal of tension. The high point of the tension is called the climax, and the ending is called the resolution.



Identify the following story elements:

The protagonist: _____

The protagonist's main goal: _____

The antagonist: _____

The climax: _____

_____

The resolution: _____

_____

(Richard-Amato, 1993)

Work Sheet 1.2.2
Strategy: Discussion

Discuss the following questions with your group.

1. While at the pool of water, Kino cannot rest as he wanted to. Why? Is he afraid? How do you know? What is he afraid of?

2. Where does Kino lead Juana and the baby? For what reason? What is his plan?

3. What is he afraid Coyotito will do? What is Juana's reaction to this fear?

4. Describe the actions of the trackers when they arrive at the pool.

5. What does Kino plan to do? Why must he get to the pool before moonrise? Why does he remove his clothes?

6. How does Kino feel about his wife and baby? How do you know?

7. What happens to Coyotito?

8. Describe Kino and Juana's return to the village. Has their relationship to one another changed? If so, how do you know? How do people of the village with the pearl?

9. What images does Kino see in the pearl at the end of the story? What does he do with the pearl?

(Richard-Amato, 1993)

Work Sheet 1.3.1
Strategy: Identifying Descriptive Language

Descriptive Language: It involves a comparison between two things that are not usually thought to be similar in any way.

Authors often draw their readers into the excitement of a story by appeals to the senses: sight, sound, smell, touch, and taste.

For example, John Steinbeck makes the night come alive by appealing to the reader's sense of sound with the words "the little tree frogs that lived near the stream twittered like birds…"

1. Find several passages from the story that appeal to the senses listed below and place each in the appropriate category. There may be categories for which you can find no examples.

- Sight: _____
- Sound: _____
- Smell: _____
- Touch: _____
- Taste: _____

2. Look at the following comparisons from the story. Explain each one in the column provided.

Comparison	Explanation
Example: "…Kino was a terrible machine"	Kino is compared to a machine because he seemed to be fighting without any human feelings or pity for the trackers.

(Richard-Amato, 1993)

Story Sheet 2
Dentistry
From The Adventures of Tom Sawyer by Mark Twain

Monday morning found Tom Sawyer miserable. Monday morning always found him so — because it began another week's slow suffering in school. He generally began that day with wishing he had had no intervening holiday, it made the going into captivity and fetters again so much more odious.

Tom lay thinking. Presently it occurred to him that he wished he was sick: then he could stay home from school. Here was a vague possibility. He canvassed his system. No alignment was found, and he investigated again. This time he thought he could detect colicky symptoms, and he began to encourage them with considerable hope. But they soon grew feeble, and presently died wholly away. He reflected further. Suddenly he discovered something. One of his upper from teeth was loose. This was lucky; he was about to begin to groan, as a "starter," as he called it, when it occurred to him that if he came into court with that argument, his aunt would pull it out, and that would hurt. So he thought he would hold the tooth in reserve for the present, and seek further. Nothing offered for some little time, and then he remembered hearing the doctor tell about a certain thing that laid up a patient for two or three weeks and threatened to make him lose a finger. So the boy eagerly drew his sore toe from under the sheet and held it up for inspection. But now he did not know the necessary symptoms. However, it seemed well worthwhile to chance it, so he fell to groaning with considerable spirit.

But Sid slept on unconscious.

Tom groaned louder and fancied that he began to feel pain in the toe.

No result from Sid.

Tom was panting with his exertions by this time. He took a rest then swelled himself up and fetched a succession of admirable groans.

Sid snored on.

Tom was aggravated. He said, "Sid, Sid!" and shook him. This course worked well, and Tom began to groan again. Sid yawned, stretched, then brought himself up on his elbow with a snort, and began to stare at Tom. Tom went on groaning. Sid said: "Tom! Say, Tom!" (no response.) "Here, Tom! Tom! What is the matter, Tom?" And he shook him and looked in his face anxiously.

Tom moaned out:

"Oh don't, Sid. Don't joggle me."

"Why, what's the matter, Tom? I must call Auntie."

"No---never mind. It'll be over by and by, maybe. Don't call anybody."

"But I mist! Don't groan so, Tom, it's awful. How long you been this way?"

"Hours. Ouch! Oh, don't stir so, Sid, you'll kill me."

"Tom, why didn't you wake me sooner? Oh, Tom, don't! it makes my flesh crawl to hear you. Tom, what is the matter?"

"I forgive you everything, Sid. (Groan.) Everything you've ever done to me. when I'm gone—"

"Oh, Tom, you ain't dying, are you? Don't, Tom. Oh, don't. maybe--"

"I forgive everybody, Sid. (Groan.) Tell'em so, Sid. And Sid, you give my window sash and my cat with one eye to that new girl that's come to town, and tell her--"

But Sid had snatched his clothes and gone. Tom was suffering in reality, now, so handsomely was his imagination working, and so his groans had gathered quite a genuine tone.

Sid flew downstairs and said:

"Oh, Aunt Polly, come! Tom's dying!"

"Dying!"

"Yes'm. Don't wait---come quick!"

"Rubbage! I don't believe it!"

But she fled upstairs, nevertheless, with Sid and Mary at her heels. And her face grew white, too, and her lip trembled. When she reached the bedside she gasped out:

"You, Tom! Tom, what's the matter with you?"

"Oh, Auntie, I'm---"

"What's the matter with you---what is the matter with you, child?"

"Oh, Auntie, my sore toe's mortified!"

The old lady sank down into a chair and laughed a little, then cried a little, then did both together. This restored her and she said:

"Tom, what a turn you did give me. Now you shut up that nonsense and climb out of this."

The groans ceased and the pain vanished from the toe. The boy felt a little foolish, and he said:

"Aunt Polly, it seemed mortified, and it hurt so I never minded my tooth at all."

"Your tooth indeed! What's the matter with your tooth?"

"One of them's loose, and it aches perfectly awful."

"There, there, now, don't begin that groaning again. Open your mouth. Well---your tooth is loose, but you're not going to die about that. Mary, get me a silk thread and a chunk of fire out of the kitchen."

Tom said:

"Oh, please, Auntie, don't pull it out. It don't hurt any more. I wish I may never stir if it does. Please don't, Auntie. I don't want to stay home from school."

"Oh, you don't, don't you? So all this row was because you thought you'd get to stay home from school and go a-fishing? Tom, Tom, I love you so, and you seem to try every way you can to break my old heart with your outrageousness."

By this time the dental instruments were ready. The old lady made one end of the silk thread fast to Tom's tooth with a loop and tied the other to the bedpost. Then she seized the chunk of fire and suddenly thrust it almost into the boy's face. The tooth hung dangling by the bedpost now.

But all trials bring their compensations. As Tom wended to school after breakfast, he was the envy of every boy he met because the gap in his upper row of teeth enabled him to expectorate in a new and admirable way. He gathered quite a following of lads interested in the exhibition; and one that had cut his finger, and had been a center of fascination and homage up to this time, now found himself suddenly without an adherent, and shorn of his glory. His heart was heavy, and he said with a disdain which

he did not feel, that it wasn't anything to spit like Tom Sawyer. But another boy said, "Sour grapes!" and he wandered away a dismantled hero.

(Holt, Rinehart, & Winston, Inc., 1997)

Focus Sheet 2.1.1
The Background of the Story

Previewing

One of the most famous personalities in all of American literature is a boy named Tom Sawyer. Tom is the hero of a novel by Mark Twain that takes place in a very small Mississippi River town called St. Petersburg. Tom Sawyer lives with his Aunt Polly, his half brother Sid, and his cousin Mary. Sid is always good; Tom is always in trouble. Aunt Polly is an unmarried lady who loves Tom dearly, but she often has difficulty understanding him.

Mark Twain (1835~1910)

He is America's greatest comic writer and the author of two famous novels about growing up: The Adventures of Tom Sawyer (1876) and The Adventures of Huckleberry Finn (1884). In his autobiography, Twain talks about some of the experiences from his novels. Here is how he remembers the boy who inspired the character of Huckleberry Finn. His name was Tom Blankenship.

"I have drawn Tom Blankenship exactly as he was. He was ignorant, unwashed, insufficiently fed; but he has as good a heart as ever any boy had. His liberties were totally unrestricted. He was the only really independent person—boy or man—in the community, and by consequence he was tranquilly and continuously happy and was envied by all the rest of us. We liked him; we enjoyed his society. And as his society was forbidden us by our parents...we sought and got more of his society than of any other boy's. I heard, four years ago, that he was justice of the peace in a remote village in Montana and was a good citizen and greatly respected."

(Holt, Rinehart, & Winston, Inc., 1997)

Setting: The time and the place

He spent his boyhood in the little town of Hannibal, Missouri, on the Mississippi River about eighty miles from St. Louis. At that time, it had a population of fewer than five hundred people and was principally a farmer's village. It was near beautiful forests, where a boy could play Robin Hood or go off by himself and dream of great adventures. The river kept Hannibal from being isolated from the rest of the world, for steamboats bearing travelers and goods daily passed the town's wharf. The boys used the river for swimming, fishing, boating, and would sometimes visit small islands situated in it. The children loved to explore a cave on the riverbank a few miles from the town.

The time was the 1840s. This was before the Civil War and before the industrial revolution had reached the Missouri. A sleepy Southern atmosphere prevailed most of the time, but the violence and roughness so characteristic of the frontier would sometimes come to the foreground, showing that the town had not been civilized long. Slaves were part of the social structure, but primarily as household servants rather than laborers in the fields.

Life was uncomplicated, relaxed, and sometimes a little dull. The children lived close to nature and were relatively free. They were required to go to church, school, and

Sunday school, and to do chores, but they enlivened these obligations with their pranks. The children possessed few clothes and toys, but they had loving homes and plenty to eat.

Petersburg

Hannibal becomes St. Petersburg in this book. The shabby little village where Tom Sawyer , his family, and friends live is the principal setting in the book. The town and its institutions are important because Tom grow up within the framework of his home, the village school, Sunday school, church, jail, courthouse, Temperance Tavern, and the homes of the Widow Douglas, the Welshman, and the Thatchers. The hauntingly beautiful forests nearby are the setting for much of Tom's imaginative play. Cardiff Hill, on the outskirts of town, plays a part in the story.

Jackson's Island and McDougal's Cave

Jackson's is an uninhabited island near St. Petersburg where Tom, Huck, and Joe Harper stay for several days playing pirate. McDougal's Cave is located on the river bank a few miles from St. Petersburg.

World of Boyhood

Another setting of the book is the world of boyhood. Twain has portrayed it just as realistically as he has described historical and geographical setting. Twain creates this world by showing what it is like to be a boy, how a boy acts, what he dreams of doing, and what his fears are.

Mischief is part of the boyhood world. Twain shows boys outwitting their elders in original and humorous ways. Small actions of the boys reveal this world. A boy's fantasies are part of the boyhood world. Dreams of glorious adventure, of saving a loved one from death, of finding buried treasure, and of overcoming a wicked and dangerous villain are universal. Superstition plays a part in this world, too. A boy fills in the gaps of his knowledge with beliefs in ghosts, witches, devils, and the importance of certain omens and signs. Tom always wears a good-luck charm when he swims.

Critique

By looking at society through the eyes of boys, who are supposedly more innocent than adults, Twain ridicules the weaknesses in adult values and behavior.

The novel retains vitality and humor in exploring questions of freedom and responsibility. The book presents elements profoundly affecting a small Missouri town's young people, whose minds are shaped as much by superstition, romantic fiction, and nightmare visions as by social convention. It shows a painful moral growth that demands the risk of one's own welfare to assist another, while at the same time treating the reader to outlandish humor, melodramatic action, and a happy ending.

The novel contains many qualities of the adventure story: villains menace the innocent, hide treasures in caves, and inhabit haunted houses; heroes rescue helpless victims, discover buried treasure, and gain recognition from the women they love and from their community.

Thayer, M. P. (1994). *Twain's The Adventures of Tom Sawyer.* Lincoln, NE: Cliffs Notes

Work Sheet 2.2.1
Strategy: Character Analysis

Strategy: Analyzing Characters

There are contrasting characters in a piece of literature. Analyzing these characters is a which is common on essay tests in literature courses. There are four columns of information about each character: physical attributes, social attributes, psychological attributes, and morals.

Physical Attributes: External characteristics of the character, including age, gender, health, height, weight, build, race, and physical strengths and weaknesses.

Social Attributes: Circumstances with regard to family relations, religion, interpersonal relations, status, and affiliations.

Psychological Attributes: Examines attitudes, beliefs, desires, motives, likes, and dislikes.

Morals: Does the character have any? What are they?

Identifying the character traits

Answer the following questions.

1. Who are the characters?

2. How do the characters behave?

3. What attitudes or values do the characters represent?

4. How believable are the characters?

5. What are Tom Sawyer's personality qualities?

Favorable qualities	*Unfavorable qualities*

Compare or contrast the character

What do you think about Tom Sawyer? Compare or contrast Tom Sawyer's personality or life style to your own. How do you think you are different from this boy, and what do you think you have in common with him?

	Tom Sawyer	You
Differences		
Similarities		

Literature: Read completely through for plot, character development, setting, and theme. Make a study guide or flash cards of important characters. Diagram the story structure.

Work Sheet 2.2.2
Strategy: Paired Storytelling

Strategies

Paired Storytelling: As students read the selection, they write down the main ideas in the order in which they appear in the text. The students in each pair then exchange their lists of key ideas with their partners. They tell each other the story. The students are given a few minutes to evaluate the partner's list. Using partner's list as well as the readers,' they then rewrite the story.

Taking Notes: By reading small sections at a time, the reader has enough information from which to choose the most important ideas, without losing track of the flow of ideas. The most important concepts are reinforced before the reader moves on the next section, making learning a cumulative process. The goal of notetaking is to produce a shortened version of the text. This is selective, so that only the basic concepts are recorded. In order to decide what information should be noted, students skim or preview the text first. They read, think, write, and move on.

(Lie, 1993)

While reading, take notes about the main idea. After reading, tell your partner the story and exchange your notes. Evaluate your partner's key ideas and combine with yours. Write the story again.

Main idea of the story
Rewriting the story with your own words

Work Sheet 2.2.3
Strategy: Understanding the Structure of Fiction

Fiction is often structured as problem-resolution. While reading take notes about the questions.
Goal: What did Tom attempt to do?

Outcome: What happened to Tom?

Problem	*Resolution*
1. What was Tom's problem?	1. How did he solve the problem?
2. What did he need?	2. How did he achieve the goal?
3. Why was he in trouble?	3. What would you do to solve Tom's problem?

Understanding Setting

1. Where does the story take place?
2. How detailed is the description?
3. When does the story take place?
4. How important is the time period?
5. Does the setting suggest an atmosphere that influences events?
6. What changes in time and place occur?

Analyzing Plot

1. How is the story introduced?
2. What is the conflict?
3. How is the conflict further complicated?
4. What is the crisis of events?
5. What is the climax of reached?

6. What is the final resolution of the conflict?

Identifying Themes

1. What meaning can be derived from the story?

2. Why is the conflict resolved in this particular manner?

3. Are different interpretations possible?

4. What might be the author's purpose?

5. What universal truth is portrayed?

6. What is the moral of the story?

Checking Comprehension

1. Do you feel the same as Tom does on Monday mornings? Why?

2. What words help you guess what canvassed means?

3. What did Aunt Polly do with the silk thread?

4. What do you think happens when Aunt Polly thrusts the red-hot coal at Tom?

5. Why did Tom want to be ill?

6. What did Aunt Polly do with the burning wood?

Work Sheet 2.3.1
Strategy: Understanding Dialect

Identifying Dialect

Dialect: Particular regional variety of language, which may differ from the more widely used standard or written language in its pronunciation, grammar, or vocabulary.

Find dialect in the Story Sheet 2 and write down the standard English.

Dialect	*Correct form*

Read Dialogue

Dialogue: Conversation between two or more characters.

In the reading selection, distinguish the dialogues and divide each role in your group. Read aloud together. Evaluate each member's role of how he or she portrays the character's personality. Exchange the roles and read again.

Tom Sawyer	*Sid*	*Aunt Polly*
Who:		
Evaluation:		

Story Sheet 3
The Mysterious Mr. Lincoln
by Russell Freedman

Abraham Lincoln wasn't the sort of man who could lose himself in a crowd. After all, he stood six feet four inches tall, and to top it off, he wore a high silk hat.

His height was mostly in his long, bony legs. When he sat in a chair, he seemed no taller than anyone else. It was only when he stood up that he towered above other men.

At first glance most people thought he was homely. Lincoln thought so too, referring once to his "poor, lean, lank face." As a young man he was sensitive about his gawky looks, but in time, he learned to laugh at himself. When a rival called him "two-faced" during a political debate, Lincoln replied: "I leave it to my audience. If I had another face, do you think I'd wear this one?"

According to those who knew him, Lincoln was a man of many faces. In repose he often seemed sad and gloomy. But when he began to speak, his expression changed. "The dull, listless features dropped like a mask," said a Chicago newspaperman. "The eyes began to sparkle, the mouth to smile; the whole countenance was wreathed in animation, so that a stranger would have said, "Why, this man, so angular and solemn a moment ago, is really handsome!"

Lincoln was the most photographed man of his time, but his friends insisted that no photo ever did him justice. It's no wonder. Back then, cameras required long exposures. The person being photographed had to "freeze" as the seconds ticked by. If he blinked an eye, the picture would be blurred. That's why Lincoln looks so stiff and formal in his photos. We never see him laughing or joking.

Artists and writers tried to capture the "real" Lincoln that the camera missed, but something about the man always escaped them. His changeable features, his tones, gestures, and expressions, seemed to defy description.

Today it's hard to imagine Lincoln as he really was. And he never cared to reveal much about himself. In company he was witty and talkative, but he rarely betrayed his inner feelings. According to William Herndon, his law partner, he was " the most secretive --- reticent--- shut-mouthed man that ever lived."

In his own time, Lincoln was never fully understood even by his closest friends. Since then, his life story has been told and retold so many times he has become as much a legend as a flesh-and-blood human being. While the legend is based on truth, it is only partly true. And it hides the man behind it like a disguise.

The legendary Lincoln is known as Honest Abe, a humble man of the people who rose from a log cabin to the White House. There's no doubt that Lincoln was a poor boy who made good. And it's true that he carried his folksy manners and homespun speech to the White House with him. He said "howdy" to visitors and invited them to "stay a spell." He greeted diplomats while wearing carpet slippers, called his wife "mother" at receptions, and told bawdy jokes at cabinet meetings.

Lincoln may have seemed like a common man, but he wasn't. His friends agreed that he was one of the most ambitious people they had ever known. Lincoln struggled

hard to rise above his log-cabin origins, and he was proud of his achievements. By the time he ran for president he was a wealthy man, earning a large income from his law practice and his many investments. As for the nickname Abe, he hated it. No one who knew him well ever called him Abe to his face. They addressed him as Lincoln or Mr. Lincoln.

Lincoln is often described as a sloppy dresser, careless about his appearance. In fact, he patronized the best tailor in Springfield, Illinois, buying two suits a year. That was at a time when many men lived, died, and were buried in the same suit.

It's true that Lincoln had little formal "eddication," as he would have pronounced it. Almost everything he "larned" he taught himself. All his life he said "thar" for *there,* "git" for *get,* "kin" for *can.* Even so, he became an eloquent public speaker who could hold a vast audience spellbound and a great writer whose finest phrases still ring in our ears. He was known to sit up late into the night, discussing Shakespeare's plays with White House visitors.

He was certainly a humorous man, famous for his rollicking stories. But he was also moody and melancholy, tormented by long and frequent bouts of depression. Humor was his therapy. He relied on his yarns, a friend observed, to "whistle down sadness."

He had a cool, logical mind, trained in the courtroom, and a practical, commonsense approach to problems. Yet he was deeply superstitious, a believer in dreams, omens, and visions.

We admire Lincoln today as an American folk hero. During the Civil War, however, he was the most unpopular president the nation had ever known. His critics called him a tyrant, a hick, a stupid baboon who was unfit for his office. As commander in chief of the armed forces, he was denounced as a bungling amateur who meddled in military affairs he knew nothing about. But he also had his supporters. They praised him as a farsighted statesman, a military mastermind who engineered the Union victory.

Lincoln is best known as the Great Emancipator, the man who freed the slaves. Yet he did not enter the war with that idea in mind. "My paramount object in this struggle is to save the Union," he said in 1862, "and is not either to save or destroy slavery." As the war continued, Lincoln's attitude changed. Eventually he came to regard the conflict as a moral crusade to wipe out the sin of slavery.

No black leader was more critical of Lincoln than the fiery abolitionist writer and editor Frederick Douglass. Douglass had grown up as a slave. He had won his freedom by escaping to the North. Early in the war, impatient with Lincoln's cautious leadership, Douglass called him "preeminently the white man's president, entirely devoted to the welfare of white men." Later, Douglass changed his mind and came to admire Lincoln. Several years after the war, he said this about the sixteenth president: "His greatest mission was to accomplish two things: first, to save his country from dismemberment and ruin; and second, to free his country from the great crime of slavery.... Taking him for all in all, measuring the tremendous magnitude of the work before him, considering the necessary means to ends, and surveying the end from the beginning, infinite wisdom has seldom sent and man into the world better fitted for his mission than Abraham Lincoln."

(Holt, Rinehart, & Winston, Inc., 1997, p. 127-131)

Work Sheet 3.1.1
Strategy: Using Cultural Knowledge

Cultural Notes

- **Commander in chief**: In the United States, the president is the Commander in Chief, or head of all the armed forces.
- **Log cabin**: Abraham Lincoln was born in a one-room house made of logs, known as a log cabin. His cabin was only sixteen feet long and eighteen feet wide. The logs were joined together with clay, and the only light that came into the dim cabin was through a single window.
- **Federick Douglass**: Frederick Douglass (1817~1895) became one of the most important civil rights leaders of his time in the United States. He was known as a powerful speaker and writer, who helped make many Americans aware of the horrors of slavery.
- **Union**: The Union consisted of the states that remained part of the United States, in contrast to the Confederacy, which consisted of the states that seceded, or withdrew, from the Union.

Cross-Cultural Comparison and Contrast

In the chart below, put Lincoln's characteristics into two groups.
Think about a president whom you respect. Complete a chart.

Lincoln

Good qualities	*Mysterious qualities*

Your president

favorable qualities	*Unfavorable qualities*

Work Sheet 3.2.1
Strategy: Know-Want-Learn-How

Using a K-W-L-H chart

The K-W-L-H technique is to help activate prior knowledge that serves as a model for active thinking during reading (Ogle, 1986).

Prior Knowledge: Information individuals already know.

K- Stands for helping recall what they **KNOW** about the subject.

W- Stands for helping determine what they **WANT** to learn.

L- Stands for helping identify what they **LEARN** as they read.

H- Stands for **HOW** we can learn more other sources where additional information on the topic can be found.

Complete a chart below about your knowledge of Lincoln.

Prior knowledge What do you already know about Lincoln?	
Interests What do you want to know about Lincoln?	
Outcomes What do you want to learn about Lincoln?	
Strategies What other sources do you use to understand? Which kinds of strategies did you use in reading?	

Work Sheet 3.2.2
Strategy: Checking for Comprehension

Read the following questions and write down appropriate answers.

1. What does the newspaperman's description of Lincoln tell you about the president?

2. Do you think that Lincoln was the type to laugh and joke around? Why?

3. How do you think Lincoln felt about not being understood by even his best friends?

4. Do you think someone running for president today would win if she or he had as casual a manner as Lincoln seemed to have? Why?

5. How do you think Lincoln became a lawyer, and then president, if he had no formal education?

6. What similarities do you see between the early lives and educations of Lincoln and Fredrick Douglass?

7. How would you summarize what Frederick Douglass said about Lincoln?

Fill in the blanks below about Lincoln.

1. Lincoln is known as the Great _____.

2. Lincoln was the _____ president.

3. Lincoln stood _____ feet, _____ inches tall.

4. People in Lincoln's day had to _____ when they got their picture taken.

5. Lincoln hated his nickname _____.

6. Of Lincoln's two main goals, _____ was the most important.

7. During the Civil War, Lincoln was the most _____ president ever.

8. _____ may be Lincoln's most famous speech.

(Holt, Rinehart, & Winston, Inc., 1997)

Work Sheet 3.3.1
Strategy: Scanning Vocabulary

Adjectives describing a person
Scan adjectives in the reading selection of Story Sheet 3. Write down the words below and define the meaning.

Adjectives which explain the personality and feature	***Meaning***

Drawing a Portrayal of Lincoln
Based on words above, write description about him. Tell your description to your partner. Your partner will draw a portrayal of Lincoln according to your description.

Matching words

Match each word to own in the left-hand column with its meaning in the right-hand column.

1. ____ paramount	a. awkward; lacking grace or elegance
2. ____ patronized	b. reserved; choosing not to talk about what one thinks or feels
3. ____ reticent	c. facial expression or the way one holds oneself
4. ____ gawky	d. most important
5. ____ crusade	e. events, objects, or situations that supposedly tell what will happen in the future
6. ____ repose	f. was a regular customer of
7. ____ defy	g. liveliness; life
8. ____ omens	h. restful state
9. ____ countenance	i. Struggle for a cause or belief
10.____ animation	j. resist completely

Story Sheet 4
Urban Legends
By Beth Johnson

A group of college freshmen were sitting around in a friend's dorm room one night, eating popcorn and comparing notes on classes. Eventually the talk drifted away from academics and into the area of spooky stories. Tales of haunted houses were being giggled and shivered over when a girl from a small town in Michigan broke in. "I know a scarier story than any of those!" She announced. "And the scariest thing is, this one is true. It happened to a girl my sister knew."

She began her story.

"This girl went to baby-sit at a house way out in the country one evening. It was a stormy night, and she was feeling a little nervous anyway when the phone rang. When she answered, a man said, "Have you checked the children?" and laughed weirdly. She was scared to death and ran to check the kids. They were all right, but a few minutes later the guy called again and said again, 'Have you checked the children?' and laughed like crazy. She called the operator to see if she could get the calls traced. A few minutes later, the operator called back to say, 'Get out of the house! He's in the house with you!' So she hurried and grabbed the kids and ran out into the rain just as the police pulled up. They found this escaped homicidal maniac in the parents' upstairs bedroom. She was lucky to get out alive."

"Wow! What an awful story!" the girl's roommate exclaimed.

"But wait a minute!" called out another friend, this one from Iowa. "That didn't happen in Michigan. It happened near my home town, back when my mother was in high school. They guy had escaped from an asylum in Cedar Rapids."

"Well, it sounds an awful lot like something that happened a few years ago to a friend of my cousin's in Colorado," said another freshman. "Only the guy actually caught the babysitter."

What's going on here? How could the same event have happened to three different babysitters in three different parts of the country at three different times?

Urban legend is what's going on.

Urban legend is the modern-day equivalent of the Paul Bunyan story. We're too sophisticated these days to believe in Babe the blue ox or men who use pine trees to comb their beards. But we haven't quite given up our need for scary stories that are a little too good to be true. So we've developed our own type of slightly more believable tall tales. They're modern. They sound real. They include a humorous, unexpected, or frightening twist. And they probably never happened.

The deadly hairdo. Kentucky fried rats. The nude surprise party.

Do you any of those ring a bell? Have your heard them told us true? Have you told them as true? If you're believed them, don't be embarrassed. You've got lots of company. And if you've helped spread them, well, you're just continuing a great American folk tradition.

Urban legends have come in for some serious attention in the last couple of decades. Their biggest fan is a University of Utah professor of English named Jan Harold

Brunvand. Professor Brunvand has devoted years to collecting, researching, and analyzing urban legends all across the United States and even in other countries. He's written two books, The Vanishing Hitchhiker and The Mexican Pet. These books are jam-packed with the stories we love to tell and will swear are true---despite all evidence to the contrary.

Americans love their automobiles, and so some of the most familiar urban legends involve cars. One of the best-known is the classic story of teenagers parked late at night in a lovers lane. The couple are listening to music on a car radio when a news bulletin comes on: a dangerous maniac has escaped from a nearby mental asylum. (Escaped madmen are common characters in urban legends.) frightened, the girl demands to start the car, it won't run. The boy gets out, locks the girl in the car, and walks off to find help.

The girl huddles in the cold car, becoming more and more frightened as minutes and then hours go by with no sign of her boyfriend. Her fright turns to terror when she begins to hear a soft "click, click" noise on top of the car. Finally, just as dawn breaks, police cars arrive at the scene. Cops surround the car, help the girl out, and tell her, "Just walk to the police car and get in. Don't look back." Naturally, though, she does look back. Her boyfriend's body, suspended from a rope, is hanging upside down from a tree. As he sways back and forth in the breeze, his class ring scrapes---"click, click—against the roof of the car.

But not all "car" urban legends are so horrible. "The Playboy's Car" tells of a man who is in the market for a luxury sports car. He sees an ad in the newspaper for a nearly new Porsche for $29.25. He figures the price is a mistake but goes to check it out anyway. A woman greets him at the house, assures him that the price is correct, and invites him to test-drive the Porsche. He drives a few miles. The car is in mint condition. Hardly believing his luck, he hurries back to the house to close the deal. As the ownership papers are changing hands, he blurts out, "I can't stand not knowing. Why are you selling this car so cheap? The woman smiles and answers, "My husband left me and moved in with his secretary last week. He asked me to sell his Porsche and send him the money."

How do these stories spread from coast to coast---and sometimes beyond? They probably begin wherever people gather: slumber parties, bowling nights, breaks at the office water cooler, transactional airplane flights. Eventually, they make their way into our modern communications network: telephones, television, radio, and newspapers. They sometimes even slip into local and national publications as true events. The fact that the stories have shown up in the medial convinces the public that they must be true. People clip the articles and send them to friends and family and also to columnists and radio and television talk-show hosts, who give them further publicity. And the more the stories travel, the more realistic-sounding details they pick up, and the more variations develop.

Another category of urban legends demonstrates, Brunvand believes, the great American concern with cleanliness and health. "The Spider in the Hairdo," popular in the 1950s and 1960s, told of the girl with a fashionable "behave" hairdo. She rarely washed her highly teased and sprayed hair. So---wouldn't you know it---a black widow

spider got in there, bit her, and she died. A subcategory of the "cleanliness" stories is the set of "dreadful contamination" stories. These include tales about people finding pieces of mice in their bottled soft drinks, or the poor girl who bit into an oddly shaped piece of restaurant chicken, only to discover that it was a batter-fried rat.

And then there are the stories concerning nudity. They sound familiar to any of us who've ever had the agonizing dream of being at work or on stage with no clothes on. There's the man left naked by the roadside when his wife (not knowing he'd stepped out) drove off with their trailer. Or the crafty host who gave his female guests bathing suits that fell apart when they got wet. Or the poor woman who, feeling playful on her birthday, came downstairs naked to surprise her husband---and walked into her own birthday party.

What purpose do these stories serve? Why have they developed? They're part of a long tradition that includes Aesop's fables---remember the hare and the tortoise?---and the morality plays of the Middle Ages, where "Truth" and "Virtue" were actual characters. They are stories that touch some of our deepest fears and concerns. And they teach us lessons. Don't park on lonely lovers' lanes. Don't pick up strangers. Don't fool around on your spouse. Don't eat food you're not sure of. Bathe regularly. It's all the same stuff your parents told you, but it's told in a far more entertaining way.

One more story? Well, have you heard about the cement-truck-driver who stopped in to say hello to his wife during the day? When he got to his house, he found a brand-new Cadillac in his driveway. Becoming suspicious, he looked in the window and saw his wife and a strange man drinking coffee in the kitchen and laughing. Aha, he thought. So this is what she does all day. He could think of only one appropriate response. He backed his truck up to the Caddy, filled it full of cement, and then drove away.

When the truck driver got home that night, he found his wife hysterical. "Honey," she sobbed. "I've been saving my money for twenty years to buy you a wonderful present. It came today, and when the man that delivered it left the house---well, just go look at your car!"

(Langan, 1997, 365-368)

Work Sheet 4.1.1
Strategy: Understanding Culture

Discuss the following questions and answer them.

1. What is an urban legend?

2. Compare and contrast the cultural factors in urban legends.

American Urban Legends	*Your Culture*

3. Write urban legend you already know. If there is a similar story between two cultures, write the story.

Work Sheet 4.2.1
Strategy: Summarizing

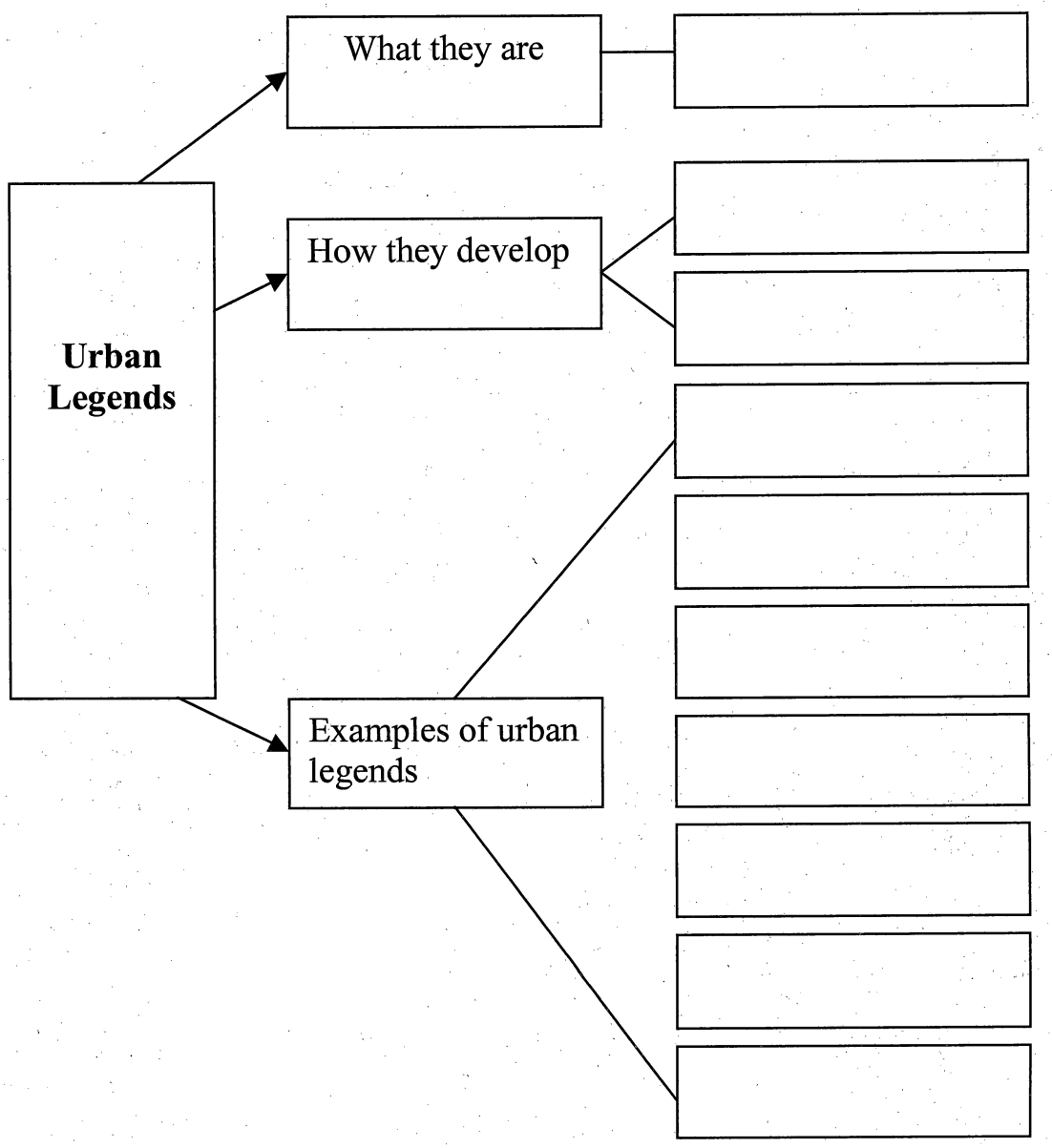
Summarize each story.

The baby sitter and the homicidal maniac	
The boyfriend murdered in lover's lane	
The playboy's car	
The spider in the hairdo	
Mice and rats found in food	
Stories of nakedness	
The cement-truck driver's revenge	

Work Sheet 4.2.2
Strategy: Semantic Mapping

Complete the map by filling in the following four missing items.

(Langan, 1997)



Work Sheet 4.2.3
Strategy: Multiple Choice Questions

Answer the following questions.

1. The main pattern of organization of the selection is _____.
   a. time order b. comparison and contrast c. cause and effect d. definition and examples
2. In general, the author's tone is (formal, conversational). Write example sentences.

   _____

3. Which sentences best expresses the central point of the selection?
   a. Urban legends begin in unknown ways and then travel throughout the country.
   b. Urban legends are scary stories based on old superstitions.
   c. Urban legends are very interesting to scholars.
   d. Urban legends are modern tales that touch upon deep fears and concerns and that teach lessons.
4. The author implies that _____.
   a. people should always check their food before eating.
   b. husbands should never be suspicious of their wives
   c. throughout history people have told stories with morals.
   d. urban legends lack meaning and purpose
5. From the selection we might conclude that urban legends are
   a. based upon European superstitions.
   b. worthy of serious study.
   c. not interesting to the average America.
   d. Usually about true events.
6. We can infer that the lesson of the story about the cement-truck driver and the Cadillac is
   a. some cars cost too much.
   b. women should not have coffee with strange men.
   c. don't save money for something important.
   d. don't jump to conclusions.
7. Which is the statement that is the point of the following argument. The other statements are support for that point.
   a. The baby-sitting legend relates to our desire for the safety of our children.
   b. Urban legends are about some of our deepest fears and concerns.
   c. "The Spider in the Hairdo" story has to do with our interest in cleanliness and health.
   d. Our fear of making fools of ourselves gives power to the legends about nudity.

(Langan, 1997)

Work Sheet 4.3.1
Strategy: Guessing Meaning Using Context

Write words and verbal phrases that are unfamiliar to you in reading. Guess the meaning in the context and look up each word in the dictionary. Fill in following chart.

New words/ Verbal phrases	*Meaning in context*	*Dictionary definition*

Match the correct word.

1. homicidal	a. laugh in a silly
2. spooky	b. murderous
3. legend	c. frightened
4. horrible	d. extremely unpleasant
5. agonizing	e. a story that can't be proven true
6. giggle	f. painful
7. contamination	g. impurity

Story Sheet 5
Gift from the Sea

I

The shell in my hand is deserted. It once housed a whelk, a snaillike creature, and then temporarily, after the death of the first occupant, a little hermit crab, who has run away, leaving his tracks behind him like a delicate vine on the sand. He ran away, and left me his shell. It was once a protection to him. I turn the shell in my hand, gazing into the wide open door from which he made his exit. Had it become an encumbrance? Why did he run away? Did he hope to find a better home, a better mode of living? I too have run away, I realize, I have shed the shell of my life, for these few weeks of vacation.

But his shell---it is simple; it is beautiful. Small, only the size of my thumb, its architecture is perfect, down to the finest detail. Its shape, swelling like a pear in the center, winds in a gentle spiral to the pointed apex. Its color, dull gold, is whitened by salt from the sea.

My shell is not like this, I think. How untidy it had become! Blurred with moss, knobby with barnacles, its shape is hardly recognizable any more. Surely, it had a shape once. It has a shape still in my mind. What is the shape of my life?

The shape of my life today starts with a family. I have a husband, five children and a home just beyond the suburbs of New York. I have also a craft, writing, and therefore work I want to purpose. The shape of my life is, of course, determined by other things: my background and childhood, my mind and its education, my conscience and its pressures, my heart and its desires. I want to give and take from my children and husband, to share with friends and community, to carry our my obligations to man and to the world, as a woman, as an artist, as a citizen...

I mean to lead a simple life, to choose a simple shell I can carry easily---like a hermit crab. But I do not. I find that my frame of life does not foster simplicity. My husband and five children must make their way in the world. The life I have chosen as wife and mother entrains a whole caravan of complications. It involves food and shelter; meals, planning, marketing, bills, and making the ends meet in a thousand ways... It involves clothes, shopping, laundry, cleaning, mending, letting skirts down and sewing buttons on, or finding someone else to do it. It involves friends, my husband's, my children's, my own, and endless arrangements to get together; letters, invitations, telephone calls and transportation hither and yon.

What is the answer? There is no easy answer, no complete answer. I have only clues, shells from the sea...

One learns first of all in beach living the art of shedding; how little one can get along with, not how much. Physical shedding to begin with, which then mysteriously spreads into other fields. Clothes, first. Of course, one needs less in the sun. But one needs less anyway, one finds suddenly one does not need a closet-full, only a small suitcase-full. And what a relief it is! Less taking up and down of hems, less mending, and---best of all---less worry about what to wear. One finds one is shedding not only clothes---but vanity.

Next, shelter. One does not need the airtight shelter one has in winter in the North. Here I live in a bare sea-shell of a cottage. No heat, no telephone, no plumbing to speak of, no hot water, a two-burner oil stove, no gadgets to go wrong. No rugs. There were some, but I rolled sand off a bare floor. But I find I don't bustle about with unnecessary sweeping and cleaning here. I am no longer aware of the dust. I have shed my Puritan conscience about absolute tidiness and cleanliness. Is it possible that, too, is a material burden? No curtains. I do not need them for privacy; the pines around my house are enough protection. I want the windows open all the time, and I don't want to worry about rain. I begin to shed my Martha-like anxiety about many things. Washable slipcovers, faded and old---I hardly see them. I don't worry about the impression they make on other people.

I am shedding pride. As little furniture as possible; I shall not need much. I shall ask into my shell only those friends with whom I can be completely honest. I find I am shedding hypocrisy in human relationships. What a rest that will be! The most exhausting thing in life, I have discovered, is being insincere. That is why so much of social life is exhausting; one is wearing a mask. I have shed my mask...

Is my sea-shell house not ugly and bare? No, it is beautiful, my house. It is bare, of course, but the wind, the sun, the small of the pines blow through its bareness. The unfinished beams in the roof are veiled by cobwebs. They are lovely, I think, gazing up at them with new eyes; they soften the hard lines of the rafters as grey hairs soften the lines on a middle-aged face. I no longer pull our grey hairs or sweep down cobwebs. As for the walls, it is true they looked forbidding at first. I felt cramped and enclosed by their blank faces. I wanted to knock holes in them, to give them another dimension with pictures or windows. So I dragged home from the beach grey arms driftwood, worn satin-smooth by wind and sand. I gathered trailing green vines with floppy red-tipped leaves. With these tacked to the walls and propped up in corners, I am satisfied.

II

After my week alone I have had a week of living with my sister. I will take from it one day. I shall examine it, set it before me as I have set the shells on my desk. I shall turn it around like a shell, testing and analyzing its good points. Not that my life will become like this day---a perfect one plucked out of a holiday week; there are no perfect lives. The relation of two sisters is not that of a man and a woman. But it can illustrate the essence of relationships. The light shed by any good relationship illuminates all relationships. And one perfect day can give clues for a more perfect life.

We wake in the same small room from the deep sleep of good children, to the soft sound of wind through the casuarina trees and the gentle sleep-breathing rhythm of waves on the shore. We run bare-legged to the beach, which lies smooth, flat, and glistering with fresh wet shells after the night's tides. The morning swim has the nature of a blessing to me, a baptism, a rebirth to the beauty and wonder of the world. We run back tingling to hot coffee on our small back porch. Two kitchen chairs and a child's table between us fill the stoop on which we sit. With legs in the sun we laugh and plan our day.

We wash dishes lightly to no system, for there are not enough to matter. We work easily and instinctively together, not bumping into each other as we go back and forth

about our tasks. We talk as we sweep, as we dry, as we put away, discussing a person or poem or a memory. And since our communication seems more important to us than our chores, the chores are done without thinking.

And then to work, behind closed doors neither of us would want to invade. What release to write so that one forgets oneself, forgets one's companion, forgets where one is or what one is going to do next---to be drenched in work as one is drenched in sleep or in the sea. Pencils and pads and curling blue sheets alive with letters leap up on the desk. And then, pricked by hunger, we rise at last in a daze, for a late lunch. Reeling a little from our intense absorption, we come back with relief to the small chores of getting lunch, as if they were lifelines to reality---as if we had indeed almost drowned in the sea of intellectual work and welcomed the firm ground of physical action under our feet.

After an hour or so of practical jobs and errands we are ready to leave them again. Out onto the beach for the afternoon where we are swept clean of duties, of the particular, of the practical. We walk up the beach in silence, but in harmony, as the sandpipers ahead of use move like a corps of ballet dancers keeping time to some interior rhythm inaudible to us. Intimacy is blown away. Emotions are carried out to sea. We are even free of thought, at least of their articulation; clean and bare as whitened driftwood; empty as shells, ready to be filled up again with the impersonal sea and sky and wind. A long afternoon soaking up the outer world.

III

There are all kinds of experiences on this island, but not too many. There are all kinds of people, but not too many. The simplicity of life forces me into physical as well as intellectual or social activity. I have no car, I bicycle for my supplies and my mail. When it is cold, I collect driftwood for my fireplace and chop it up, too. I swim instead of taking hot baths. I bury my garbage instead of having it removed by a truck. And when I cannot write a poem, I bake biscuits and feel just as pleased. Most of these physical chores would be burdens at home, where my life is crowded and schedules are tight. There I have a house full of children and I am responsible for many people's lives. Here, where there is time and space, the physical tasks are a welcome change. They balance my life in a way I find refreshing and in which I seldom feel refreshed at home. Making beds or driving to market is not as refreshing as swimming or bicycling or digging in the earth. I cannot go on burying the garbage when I get home, but I can dig in a garden; I can bicycle to the cabin where I work; and I can remember to bake biscuits on bad days.

My island selects for me socially too. Its small circumference cannot hold too many people. I see people here that I would not see at home, people who are removed from me by age or occupation. In the suburbs of a large city we tend to see people of the same general age and interests. That is why we chose the suburbs, because we have similar needs and pursuits. My island selects for me people who are very different from me---the stranger who turns out to be, in the frame of sufficient time and space, invariably interesting and enriching. I discover here what everyone has experienced on an ocean voyage or a long train ride or a temporary seclusion in a small village. Out of the welter of life, a few people are selected for us by the accident of temporary confinement in the same circle. We never would have chosen these neighbors; life chose

them for us. But thrown together on this island of living, we stretch to understand each other and are invigorated by the stretching. The difficulty with big city environment is that if we select---and we must in order to live and breathe and work in such crowded conditions---we tend to select people like ourselves, a very monotonous diet. All hors d'oeuvres and no meat; or all sweets and no vegetables, depending on the kind of people we are. But however much the diet may differ between us, one thing is fairly certain: we usually select the known, seldom the strange. We tend not to choose the unknown which might be a shock or a disappointment or simply a little difficult to cope with. And yet it is the unknown with all its disappointments and surprises that is the most enriching. In so many ways this island selects for me better than I do myself at home. When I go back will I be submerged again, not only by centrifugal activities, but by too many centripetal ones? Not only by distractions but by too many opportunities? Not only by dull people but by too many interesting ones? The multiplicity of the world will crowd in on me again with its false sense of values. Values weighed in quantity, not quality; in speed, not stillness; in noise, not silence; in words, not in thoughts; in acquisitiveness, not beauty. How shall I resists the onslaught? How shall I remain whole against the strains and stresses of "Zerrissenheit?"

For the natural selectivity of the island I will have to substitute a conscious selectivity based on another sense of values---a sense of values I have become more aware of here. Island-percepts, I might call them if I could define them, signposts toward another way of living. Simplicity of living, as much as possible, to retain a true awareness of life. Balance of physical, intellectual, and spiritual life. Work without pressure. Space for significance and beauty. Time for solitude and sharing. Closeness to nature to strengthen understanding and faith in the intermittency of life; life of the spirit, creative life, and the life of human relationships. A few shells.

Island living has been a lens through which to examine my own life in the North. I must keep my lens when I go back. Little by little one's holiday vision tends to fade. I must remember to see with island eyes. The shells will remind me; they must be my island eyes.

(Lindbergh, 1993)

Work Sheet 5.1.1
Strategy: Comparing Cultural Expectations

Discuss the following questions with your group.

1. The author says that "the life chosen as wife and mother entrains a whole caravan of complications." How do you think she is defining her role as a wife and mother?

	Wife	***Mother***
Definition/ Role of the author		
Your opinion	Do you agree with her definition?	
Cultural expectation	Would such a definition be acceptable in your culture? Why? Or why not?	

2. The author expresses the fear that "the multiplicity of the world will crowd in on me again with its false sense of values. Values weighed in quantity, not quality; in speed, not stillness; in noise, not silence; in words, not in thoughts; in acquisitiveness, not beauty." What does she mean? Is her fear justified? Are there cultures to which she could go where such fears would not be justified?

(Richard-Amato, 1993)

3. Compare the values experienced in the essay with your own.

The author's values of life	***Your values of life***

Work Sheet 5.1.2
Strategy: Individualization of Literature

Read the following questions and write your story briefly.

1. Like Anne Morrow Lindbergh, have you ever been so involved in your work that you forgot yourself, the people you were with, and what you were going to do next? What was the situation? How did being so involved in your work make you feel? What event brought you back to your obligations and daily activities?

2. How would you describe the "shape" of your own life? Include your own obligations and activities.

The shape of your own life	***Obligations***	***Activities***

3. What are a few of the simple pleasures important to your life? Describe them.

(Richard-Amato, 1993)

Work Sheet 5.2.1
Strategy: Identify Reflective Essay
Strategy: Understanding Literary Terms

Text Knowledge: Reflective Essay
The range of reflective writing makes up a personal experience or the personal experience of anyone else in the world. It deals with anything that anyone has ever seen, or heard, or done, or thought about, and considered memorable enough to write about. The subject of any particular piece is likely to be very specific, and as it happens, most pieces can be classified in terms of a few recurrent types of subject matter.

Understanding Literary Terms

Analogy: A comparison drawn between two basically different things that have some points in common.

Characterization: The technique a writer uses to create and reveal the personalities of the characters in the work; many include physical appearance, situations, character's thoughts, and character's reactions.

Figurative language: The use of words outside their literal or usual meaning. Figurative language is used to add beauty, increase vitality and impact, suggest associations and comparisons, and develop conciseness.

Foreshadowing: Technique of giving the reader, listener, or viewer hints of what is to come in the work.

Imagery: The use of concrete details that appeal to the five senses.

Metaphor: Comparison between two things that are basically dissimilar, with the intent of giving added meaning to one of them.

Personification: A figure of speech in which something nonhuman is given human characteristics or feelings.

Plot: The sequence of related events that make up a story. It is important to remember that a plot shows the reader a relationship among events. Plots may be very simple or complex and consist of a major plot plus one or more subplots. The main plot is the plot to which all other plots are related. A subplot is a plot in a story that is secondary to the main plot.

Setting: the time and place in which the events of a literary work take place. A literary work may have more than one setting.

Style: A writer's characteristic way of writing: choice of words, sentence structure, and use of imagery and figurative language.

Symbol: Something in a literary work that maintains its own meaning while at the same time standing for something broader than itself.

Theme: The main idea expressed in a literary work. The central insight that the work gives us about human life.

Tone: The attitude the writer takes toward the subject or the reader of a work of

literature.

In the essay, find story elements corresponding to the following literary terms and write down the examples.

- ***Analogy:***

- ***Personification:***

- ***Figurative language:***

- ***Foreshadowing:***

- ***Imagery:***

- ***Metaphor:***

Work Sheet 5.2.2
Strategy: Making Flash Cards

Flash cards: Critical elements of a piece of literature may be organized on flash cards. Individual elements of literature, like plot and setting, may also be put on flash cards.

Example

Literature Title: Gone With the Wind
Setting: US South, Mid-late 1800s
Theme: Greed, Love, Land, Despair
Plot: 1. Pre-war 2. Civil War 3. Post-War
Characters: Scarlett, Rhett, Melanie, Ashley

Complete the following flash card:

Title: *Gift from the Sea* Author:
Setting Time: Place:
Plot
Characters Main Character: Supporting characters:
Theme Symbols: Incidents: Main arguments:
Point of view:
Style:
Tone:
Your impression:

Work Sheet 5.2.3
Strategy for Comprehension

Essays: Watch for the author's bias or point of view. Find the author's purpose, main argument, and details that support the arguments.

Strategy: Identifying the Main Idea
Main idea: Authors often clearly state the main idea of a paragraph in a single sentence called the topic sentence. The topic sentence is often a brief summary of the paragraph. It is general statement that includes all or most of the details of the passage.

Answer the following questions.

1. Story Sheet 5 is divided into three parts. Write down the title of each part.
   I:
   II:
   III:

2. Describe the "shape" of Anne Morrow Lindbergh's life at home.

3. Like the crab shedding its shell, what things does the author shed while on this vacation?

4. Describe the author's vacation house. How is it beautiful?

5. How does the author's attitude toward physical work change now that she is at the beach?

6. While the author is on the island, how is her life different socially?

7. What is she determined to do when she returns to her life at home?

Work Sheet 5.2.4
Strategy for Critical Thinking

Strategy: Making Inferences
Making inferences: An inference is a logical conclusion or a reasonable guess that is based on the available evidence, and on our own experience and logic as well. Implied ideas, by definition, are never stated directly. Instead, readers must figure them out by making a reasonable judgement after looking at all the material in a passage. Just as readers use evidence in a sentence to infer the meaning of a vocabulary word, so you use supporting details in a passage to infer the main idea.

Discuss the following questions with your group.

1. When describing her relationship with her sister, the author sates, "The light shed by any good relationship illuminates all relationships." What does she mean?

2. What did you like best about the author's relationship with her sister? Describe a similar relationship you have had. What advantages do such relationship have?

3. How are the author and her sister able to "soak up the outer world"?

4. What is the author's attitude toward being with nature and its natural rhythms?

5. The author feels that "the most exhausting thing in life... is being insincere." What does it mean? What does being sincere have to do with "wearing a mask"?

(Richard-Amato, 1993)

Work Sheet 5.3.1
Strategy: Vocabulary Acquisition

Strategy: Using a Glossary
Refer to the following words while reading.

New words	*Meaning*
Barnacles:	small, hard-shelled sea animals that attach themselves to surfaces under water
Caravan:	usually a group of vehicles, people, or animals moving one behind the other
Gadgets:	mechanical devices used for specific purposes
Hither and yon:	an old-fashioned way to say near and far
Hermit crab:	a soft-bodied that lives in and carries an empty shell of another animal
Hors d'oeuvres:	appetizers or fancy bits of food served before a meal
Making the ends meet:	managing to live with a limited amount of money small
Sandpipers:	small wading birds with long legs

Strategy: Vocabulary Matching
Find the word for each number and write it.

absorption	*encumbrance*	*knobby*	*seclusion*	*propped up*
articulation	*entrains*	*onslaught*	*shed*	*plucked out*
centrifugal	*hypocrisy*	*rafters*	*solitude*	*pricked*
corps	*intermittency*	*reeling*	*stoop*	
drenched	*invigorated*	*vanity*	*welter*	
daze				

1. a burden:
2. attack:
3. confusion:
4. pulls along:
5. pierced or poked:
6. the act of speaking:
7. pulled out abruptly:
8. being by oneself:
9. boards that support a roof:
10. gotten rid of or caused to fall off:
11. having large bumps sticking out:
12. leaned against something for support:
13. soaked all the way through:
14. a small porch or platform:
15. the state of having dulled senses:
16. pretending to have certain beliefs or virtues:

17. being thrown off balance:
18. the state of being apart from others or secluded:
19. outward form the center:
20. confusion given strength or vigor:
21. the state of being pulled into something completely:
22. a group of individuals moving together in one direction:
23. the state of stopping and starting again:
24. the state of being vain or paying too much attention to appearance:

Story Sheet 6
The All-American Slurp
by Lensey Namioka

The first time our family was invited out to dinner in America, we disgraced ourselves while eating celery. We had immigrated to this country from China, and during our early days here we had a hard time with American table manners.

In China we never ate celery raw, or any other kind of vegetable raw. We always had to disinfect the vegetables in boiling water first. When we were presented with our first relish tray, the raw celery caught us unprepared.

We had been invited to dinner by our neighbors, the Gleasons. After arriving at the house, we shook hands with our hosts and packed ourselves into a sofa. As our family of four sat stiffly in a row, my younger brother and I stole glances at our parents for a clue as to what to do next.

Mrs. Gleason offered the relish tray to mother. The tray looked pretty, with its tiny red radishes, curly sticks of carrots, and long, slender stalks of pale-green celery. "Do try some of the celery, Mrs. Lin," she said. "It's from a local farmer, and it's sweet."

Mother picked up one of the green stalks, and father followed suit. Then I picked up a stalk, and my brother did too. So there we sat, each with a stalk of celery in our right hand.

Mrs. Gleason kept smiling. "Would you like to try some of the dip, Mrs. Lin? It's my own recipe: sour cream and onion flakes, with a dash of Tabasco sauce."

Most Chinese don't care for dairy products, and in those days I wasn't even ready to drink fresh milk. Sour cream sounded perfectly revolting. Our family shook our heads in unison.

Mrs. Gleason went off with the relish tray to the other guests, and we carefully watched to see what they did. Everyone seemed to eat the raw vegetables quite happily.

Mother took a bite of her celery. Crunch. "It's not bad!" she whispered.

Father took a bite of his celery. Crunch. "Yes, it is good," he said, looking surprised.

I took a bite, and then my brother, crunch, crunch. It was more than good; it was delicious. Raw celery has a slight sparkle, a zingy taste that you don't get in cooked celery. When Mrs. Gleason came around with the relish tray, we each took another stalk of celery, except my brother. He took two.

There was only one problem: Long strings ran through the length of the stalk, and they got caught in my teeth. When I help my mother in the kitchen, I always pull the strings out before slicing celery.

I pulled the strings out of my stalk. Z-z-zip, z-z-zip. My brother followed suit. Z-z-zip, z-z-zip, z-z-zip. To my left, my parents were taking care of their own stalks. Z-z-zip, z-z-zip, z-z-zip.

Suddenly I realized that there was dead silence except for our zipping. Looking up, I saw that the eyes of everyone in the room were on my family. Mr. and Mrs. Gleason, their daughter Meg, who was my friend, and their neighbors the Badels--- they were all starting at us as we busily pulled the strings of our celery.

That wasn't the end of it. Mrs. Gleason announced that dinner was served and invited us to the dinning table. It was lavishly covered with platters of food, but we couldn't see any chairs around the table. So we helpfully carried over some dining chairs and sat down. All the other guests just stood there.

Mrs. Gleason bent down and whispered to us, "This is a buffet dinner. You help yourselves to some food and eat it in the living room."

Our family beat a retreat back to the sofa as if chased by enemy soldiers. For the rest of the evening, too mortified to go back to the dining table, I nursed a bit of potato salad on my plate.

Next day, Meg and I got on the school bus together. I wasn't sure how she would feel about me after the spectacle our family made at the party. But she was just the same as usual, and the only reference she made to the party was, "Hope you and your folks got enough to eat last night. You certainly didn't take very much. Mom never tries to figure our how much food to prepare. She just puts everything on the table and hopes for the best."

I began to relax. The Gleasons' dinner party wasn't so different from a Chinese meal after all. My mother also puts everything on the table and hopes for the best.

Meg was the first friend I had made after we came to America. I eventually got acquainted with a few other kids in school, but Meg was still the only real friend I had.

My brother didn't have any problems making friends. He spent all his time with some boys who were teaching him baseball, and in no time he could speak English much faster than I could---not better, but faster.

I worried more about making mistakes, and I spoke carefully, making sure I could say everything right before opening my mouth. At least I had a better accent than my parents, who never really got rid of their Chinese accent, even years later. My parents had both studied English in school before coming to America, but what they had studied was mostly written English, not spoken.

Father's approach to English was a scientific one. Since Chinese verbs have no tense, he was fascinated by the way English verbs changed form according to whether they were in the present, past, perfect, pluperfect, future, or future perfect tense. He was always making diagrams of verbs and their inflections, and he looked for opportunities to show off his mastery of the pluperfect and future perfect tenses, his two favorites. "I shall have finished my project by Monday," he would say smugly.

Mother's approach was to memorize lists of polite phrases that would cover all possible social situations. She was constantly muttering things like "I am fine, thank you. And you?" Once she accidentally stepped on someone's foot and hurriedly blurted, "Oh, that's quite all right!" Embarrassed by her slip, she resolved to do better next time. So when someone stepped on her foot, she cried, "You're welcome!"

In our own different ways, we made progress in learning English. But I had another worry, and that was my appearance. My brother didn't have to worry, since mother bought him bluejeans for school, and he dressed like all the other boys. But she insisted girls had to wear skirts. By the time she saw that Meg and the other girls were wearing jeans, it was too late. My school clothes were bought already, and we didn't have money left to buy new outfits for me. We had too many other things to buy first, like furniture, pots, and pans.

The first time I visited Meg's house, she took me upstairs to her room, and I wound up trying on her clothes. We were pretty much the same size since Meg was shorter and thinner than average. Maybe that's how we became friends in the first place. Wearing Meg's jeans and T-shirt, I looked at myself in the mirror. I could almost pass for an American---from the back, anyway. At least the kids in school wouldn't stop and stare at me in the hallways, which was what they did when they saw me in my white blouse and navy-blue skirt that went a couple of inches below the knees.

When Meg came to my house, I invited her to try on my Chinese dresses, the ones with a high collar and slits up the sides. Meg's eyes were bright as she looked at herself in the mirror. She stuck several sultry poses, and we nearly fell over laughing.

The dinner party at the Gleasons' didn't stop my growing friendship with Meg. Things were getting better for me in other ways too. Mother finally bought me some jeans at the check. She wasn't in any hurry about buying them at first, until I worked on her. This is what I did. Since we didn't have a car in those days, I often ran down to the neighborhood store to pick up things for her. The groceries cost less at a big supermarket, but the closest one was many blocks away. One day, when she ran out of flour, I offered to borrow a bike from our neighbor's son and buy a ten-pound bag of flour at the big supermarket. I mounted the boy's bike and waved to mother. "I'll be back in five minutes!"

Before I started pedaling, I heard her voice behind me. "You can't go out in public like that! People can see all the way up to your thighs!"

"I'm sorry," I said innocently. "I thought you were in a hurry to get the flour." For dinner we were going to have pot stickers (fried Chinese dumplings), and we needed a lot of flour.

"Couldn't you borrow a girl's bicycle?" complained mother. "That way your skirt won't be pushed up."

"There aren't too many of those around," I said. "Almost all the girls wear jeans while riding a bike, so they don't see any point buying a girl's bike."

We didn't eat pot stickers that evening, and mother was thoughtful. Next day we took the bus downtown and she bought me a pair of jeans. In the same week, my brother made the baseball team of his junior high school, father started taking driving lessons, and mother discovered rummage sales. We soon got all the furniture we needed, plus a dartboard and a 1,000-piece jigsaw puzzle. (Fourteen hours later, we discovered that it was a 999-piece jigsaw puzzle.) There was hope that the Lins might become a normal American family after all.

Then came our dinner at the Lakeview restaurant. The Lakeview was an expensive restaurant, one of those places where a headwaiter dressed in tails conducted you to your seat, and the only light came from candles and flaming desserts. In one corner of the room a lady harpist played tinkling melodies.

Father wanted to celebrate because he had just been promoted. He worked for an electronics company, and after his English started improving, his superiors decided to appoint him to a position more suited to his training. The promotion not only brought a higher salary but was also a tremendous boost to his pride.

Up to then we had eaten only in Chinese restaurants. Although my brother and I were becoming fond of hamburgers, my parents didn't care much for Western food, other than chow mein.

But this was a special occasion, and father asked his co-workers to recommend a really elegant restaurant. So there we were at the Lakeview, stumbling after the headwaiter in the murky dining room.

At our table we were handed our menus, and they were so big that to read mine, I almost had to stand up again. But why brother? It was mostly in French, anyway.

Father, being an engineer, was always systematic. He took out a pocket French dictionary. "They told me that most of the items would be in French, so I came prepared." He even had a pocket flashlight the size of a marking pen. While mother held the flashlight over the menu, he looked up the items that were in French.

"Pate en croute," he muttered. "Lets's see...pate is paste...croute is crust...hmmm...a paste in crust."

The waiter stood looking patient. I squirmed and died at least fifty times.

At long last father gave up. "Why don't we just order four complete dinners at random?" he suggested.

"Isn't that risky?" asked mother. "The French eat some rather peculiar things, I've heard."

"A Chinese can eat anything a Frenchman can eat," Father declared.

The soup arrived in a plate. How do you get soup up from a plate? I glanced at the other diners, but the ones at the nearby tables were not on their soup course, while the more distant ones were invisible in the darkness.

Fortunately my parents had studied books on Western etiquette before they came to America. "Tilt your plate," whispered my mother. "It's easier to spoon the soup up that way."

She was right. Tilting the plate did the trick. But the etiquette book didn't say anything about what you did after the soup reached your lips. As any respectable Chinese knows, the correct way to eat your soup is to slurp. This helps to cool the liquid and prevent you from burning your lips. It also shows your appreciation.

We showed our appreciation. Shloop, went my father. Shloop, went my mother. Shloop, shloop, went my brother, who was the hungriest.

The lady harpist stopped playing to take a rest. And in the silence, our family's consumption of soup suddenly seemed unnaturally loud. You know how it sounds on a rocky beach when the tide goes out and water drains from all those little pools? They go shloop, shloop, shloop. That was the Lin family eating soup.

At the next table a waiter was pouring wine. When a large shloop reached him, he froze. The bottle continued to pour, and red wine flooded the table top and into the lap of a customer. Even the customer didn't notice anything at first, being also hypnotized by the shloop, shloop, shloop.

It was too much. "I need to go to the toilet," I mumbled, jumping to my feet. A waiter sensing my urgency, quickly directed me to the ladies' room.

I splashed cold water on my burning face, and as I dried myself with a paper towel, I started into the mirror. In this perfumed ladies' room, with its pink-and-silver wallpaper and marbled sinks, I looked completely out of place. What was I doing here? What was our family doing in the Lakeview restaurant? In America?

The door to the ladies' room opened. A woman came in and glanced curiously at me. I retreated into one of the toilet cubicles and latched the door.

Time passed---maybe half an hour, maybe an hour. Then I heard the door open again and my mother's voice. "Are you in there? You're not sick, are you?"

There was real concern in her voice. A girl can't leave her family just because they slurp their soup. Besides, the toilet cubicle had a few drawbacks as a permanent residence. "I am all right," I said, undoing the latch.

Mother didn't tell me how the rest of the dinner went, and I didn't want to know. In the weeks following, I managed to push the whole thing into the back of my mind, where it jumped out at me only a few times a day. Even now, I turn hot all over when I think of the Lakeview restaurant.

But by the time we had been in this country for three months, our family was definitely making progress toward becoming Americanized. I remember my parents' first PTA meeting. Father wore a neat suit and tie, and mother put on her first pair of high heels. She stumbled only once. The met my homeroom teacher and beamed as she told them that I would make honor roll soon at the rate I was going. Of course Chinese etiquette forced father to say that I was a very stupid girl and mother to protest that the teacher was showing favoritism toward me. But I could tell they were both very proud.

The day came when my parents announced that they wanted to give a dinner party. We had invited Chinese friends to eat with use before, but this dinner was going to be different. In

addition to a Chinese American family, we were going to invite the Gleasons. "Gee, I can hardly wait to have dinner at your house," Meg said to me. "I just love Chinese food."

That was a relief. Mother was a good cook, but I wasn't sure if people who ate sour cream would also eat chicken gizzards stewed in any sauce.

Mother decided not to take a chance with chicken gizzards. Since we had Western guests, she set the table with large dinner plates, which we never used in Chinese meals. In fact we didn't use individual plates at all, but picked up food from the platters in the middle of the table and brought it directly to our rice bowls. Following the practice of Chinese American restaurants, mother also placed large serving spoons on the platters.

The dinner started well. Mrs. Gleason exclaimed at the beautifully arranged dishes of food: the colorful fruit in the sweet-and-sour pork dish, the noodle-thin shreds of chicken meat stir-fried with tiny peas, and the glistening pink prawns in a ginger sauce.

At first I was too busy enjoying my food to notice how the guests were doing. But soon I remembered my duties. Sometimes guests were too polite to help themselves and you had to serve them with more food.

I glanced at Meg to see if she needed more food, and my eyes nearly popped out at the sight of her plate. It was piled with food: The sweet-and- sour meat pushed right against the chicken shreds, and the chicken sauce ran into the prawns. She had been taking food from a second dish before she finished eating her helping from the first!

Horrified, I turned to look at Mrs. Gleason. She was dumping rice out of her bowl and putting it on her dinner plate. Then she ladled prawns and gravy on top of the rice and mixed everything together, the way you mix sand, gravel, and cement to make concrete.

I couldn't bear to look any longer, and I turned to Mr. Gleason. He was chasing a pea around his plate. Several times he got it to the edge, but when he tried to pick it up with his chopsticks, it rolled back toward the center of the plate again. Finally he put down his chopsticks and picked up the pea with his fingers. He really did! A grown man!

All of us, our family and the Chinese guests, stopped eating to watch the activities of the Gleasons. I wanted to giggle. Then I caught my mother's eyes on me. She frowned and shook her head slightly, and I understood the message: The Gleasons were not used to Chinese ways, and they were just coping the best they could. For some reason I thought of celery strings.

When the main courses were finished, mother brought out a platter of fruit. "I hope you weren't expecting a sweet dessert," she said. "Since the Chinese don't eat dessert, I didn't think to prepare any."

"Oh, I couldn't possibly eat dessert!" cried Mrs. Gleason. "I am simply stuffed!"

Meg had different ideas. When the table was cleared, she announced that she and I were going for a walk. "I don't know about you, but I feel like dessert," she told me, when we were outside. "Come on, there's a Dairy Queen down the street. I could use a big chocolate milkshake!"

Although I didn't really want anything more to eat, I insisted on paying for the milkshakes. After all, I was still hostess.

Meg got her large chocolate milkshakes and I had a small one. Even so, she was finishing hers while I was only half done. Toward the end she pulled hard on her straws and went shloop, shloop.

"Do you always slurp when you eat a milkshake?" I asked, before I could stop myself. Meg grinned. "Sure. All Americans slurp."

(Namioka, 1987)

Work Sheet 6.1.1
Strategy: Using Cultural Notes

- ***Culture shock*** is the process a person goes through when going from one culture to another. Although some things may appear to be the same in the new place, often there are big differences as well.
- ***Table manners***: In the United States, people often refer to the way people behave at the dinner table as their "table manners." Some requirements are that one does not put one's elbows on the table while eating, one chews with the mouth closed, doesn't talk while chewing, and waits for the host or hostess before beginning. Depending on formality of the situation, many more "rules" may apply.
- ***Bicycles***: The narrator in the story makes reference to special bicycles for boys and others for girls. A boy's bicycle has a crossbar that extends from the handlebars to the seat, whereas on a girl's bicycle, or bike, this same bar is placed lower and at an angle.
- ***Slurp***: The word slurp is used to refer to the sucking sound a person makes while eating or drinking. In the United States, making this noise when eating can be considered rude and is thought of as bad table manners. However, in other places in the world, such as China, people are encouraged to slurp when eating in order to cool the food and show appreciation for it.
- ***PTA***: The narrator mentions that part of her family's process of becoming "Americanized" involved attending a meeting of the Parent-Teacher Association. This organization is made up of a school's administrations.

Find unfamiliar words and cultural expressions. After finishing reading, define the meaning.

Cultural Words and Expressions	*Meaning*

Work Sheet 6.1.2
Strategy: Cross-Cultural Comparison and Contrast

The humor of comes from the culture shock of both the Lins and the Gleasons in the story. In the Venn diagram below, write down the similarities and differences among the cultures by comparing the narrator with her friend Meg and your culture.
Talk about following questions with your group. Chinese culture expects that people should respond to compliments the way Mr. and Mrs. Lin do in this story, to show how modest they are.

1. How do your culture show that in this situation of the story?
2. Did Namioka's story make you see any of your own customs in a new light?

Contrast: Differences

Narrator	*Meg*	*Your culture*

Comparison: Similarities

Work Sheet 6.2.1
Strategy: Identifying Narrative Essay

- **Nonfiction**: Prose writing other than fiction. It includes autobiography, biography, and informational books.
- **Narrative structure**: General description or the foreward-moving recounting of episode
- **Narrator**: The piece of work itself is a narrative and the storyteller is the narrator.
- **Point of view**: The particular angle from which the story is being told. It may be from the viewpoint of a certain character, who is called the "persona," written either in the third person or in the first person, as though that character were actually telling the story. Sometimes, however, it is told from the "omniscient: view of the author, who knows what each one is thinking and feeling.
- **Characters**: The individuals who are the focus of the story. More important ones are known as major characters; less important ones are called minor characters. The chief character is the "protagonist"; opposing him is the "antagonist." The author himself if never a character in a short story, even when the story is told in the first person.
- **Plot:** The main conflict within the story. It usually comes about because someone (the protagonist) very much wants something, but one or more obstacles stand in the way of the person's obtaining what he or she wants. It is the protagonist's struggle to achieve his goal that makes the plot. Sometimes the obstacle in one's way is another person (the antagonist). The struggle may be between characters, between a character and outside circumstances, or even between two choices within oneself. This last type, while sometimes very quiet, may be especially dramatic because it is such a difficult decision and has such an impact on that person's life or on someone else's.

(Mullen, 1984)

Find the following elements in the story.

Protagonist	
Antagonist	
Conflicts	
Point of view	
Writing techniques	

Work Sheet 6.2.2
Strategy: Text Comprehension

During reading questions

1. Why do the Lins pull the strings out of celery before they eat it?

_____

2. What causes Mrs. Lin to buy her daughter a pair of jeans?

_____

3. Why does the narrator leave the table so abruptly?

_____

4. What American customs confuse the Lins when they eat at the Gleasons?

_____

5. What mistakes do the Gleasons make when they eat at the Lins?

_____

Discussion of beyond the text

Write your opinion and share your thinking in group.

1. Meg's comment that "all Americans slurp" might hints at the message of the story. What do you think that message is?

2. Why is it important for the narrator to dress like the other girls at school?

3. What would you feel if you were invited to someone's home for dinner in a new country and you did not know what some of the food was or how to eat it?

4. Does anyone in this story remind you of someone you know? In what way?

5. Did the conflict in culture in this story make you laugh? Do you think humor is a good way to help people deal with such conflicts? Give reasons for your opinion.

(Holt, Reinhart, & Winston, Inc., 1997)

Work Sheet 6.2.3
Strategy: Summarizing

Skimming: To find general ideas quickly, focus on key words and do not stop reading. Read only the first sentence of each paragraph.

Scanning: The method of selective reading to search for a particular fact or the answer to a question. Skip other things. Keep in mind the specific question.

Summarizing: Identify the major concepts in reading selection. Seek the main idea of each passage. Next, organize your thoughts for each section and write a short paragraph describing only the main events and the main idea of each part of the story. Summaries should give only the most basic information and should include a few details.

	What happens?	**The narrator's feeling**
Gleason Dinner		
Sharing Clothes		
Bike Ride		
Lakeview Dinner		
PTA meeting		

Work Sheet 6.3.1
Strategy: Guessing Meaning a Using Context

Identify the meaning of the words, using context.

1. *Raw*:
   " In China we never ate celery raw, or any other kind of vegetable *raw*. We always had to disinfect the vegetables in boiling water first."
2. *Disgrace*:
   "The first time our family was invited out to dinner in America, we disgraced ourselves while eating celery."
3. *Get acquainted*:
   "I eventually got acquainted with a few other kids in school, but Meg was still the only real friend I had."
4. *Resolve*:
   "Embarrassed by her slip, she resolved to do better next time."
5. *Tinkling*:
   "In one corner of the room a lady harpist played tinkling melodies."
6. *Tremendous*:
   "The promotion not only brought a higher salary but was also a tremendous boost to his pride."
7. *Stumble*:
   "So there we were at the Lakeview, stumbling after the headwaiter in the murky dining room."
8. *Consumption*:
   "And in the silence, our family's consumption of soup suddenly seemed unnaturally loud."
9. *Favoritism*:
   "Of course Chinese etiquette forced father to say that I was a very stupid girl and mother to protest that the teacher was showing favoritism toward me."
10. *cope*:
    "The Gleasons were not used to Chinese ways, and they were just coping the best they could."

Match the definitions of the words.

1. Clear, high musical noises	stumble
2. To make a decision	tremendous
3. Extremely large	resolve
4. To embarrass; to bring shame upon	favoritism
5. The practice of giving preferential treatment to someone	disgrace
6. To walk with heavy footsteps or to trip	tinkling

Choose the appropriate word to complete each sentence. Write the word in the blank provided.

lavishly	mortified	spectacle	sultry

1. What a sight it was to see the bank manager through town in a clown suit. The banker made a _____ of himself.
2. The table was decorated and overflowing with many beautiful, mouth-watering dishes. The table was _____ decorated.
3. The sweat trickled down his back in the hot, steamy atmosphere. The _____ atmosphere made him sweat.
4. Mother's face froze as Junior knocked over the grocer's display. Mother looked _____.
5. When my mother kissed me in front of my friends, I was so embarrassed; I was so _____.
6. Don't spread butter so _____ on your bread, or there won't be any left.
7. All the people in the restaurant noticed the woman in the _____ black dress.
8. We started at the clown because he was making a _____ of himself.

(Holt, Reinhart, & Winston, 1997)

Onomatopoeia

What is onomatopoeia? Define the meaning.

Onomatopoeia:

Explain the following onomatopoeia.

Example) The word *crunch* captures the sound of a person eating celery.

- *Z-z-zip:*
- *Roar:*
- *Groan:*
- *Hiss:*
- *Murmur:*
- *Ahchoo:*

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